TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXVIII., No. 987. NEW YORK: SATURDAY, NOVEMBER 27, 1897. PRICE, TEN CENTS.

REVEREND GEORGE H. HOUGHTON, D.D.

SCENES FROM CURRENT PLAYS.

ALBERT BROWN. GEORGE WOODWARD. EDWIN ARDEN. ROBERT McWADE. JOSEPH ALLEN. JULIA ARTHUR.

WALLACK'S THEATRE.—A LADY OF QUALITY. ACT I. SCENE: WILDAIRS HALL.

CLORINDA WILDAIRS: *"Look your last on my fine shape before I go to don my fine lady's furbelows!"*

What is the use of trying to write about theatrical matters when one is full of flats?

The Matinee Girl, gentle reader, is a flatter, and she has moved so often within the last six months that her best friends are beginning to regard her with suspicion.

Can you blame them?

"Do you move *every* day?" one asks.

"That's the worst thing about buying furniture on the installment plan," says another. "You have to move so often."

"One has to keep an entire Address Book for you," remarks a third; "no one letter in the alphabet would accommodate your moves!"

The Matinee Girl has grown grim and determined in her endeavors to find a suitable habitation, and is so used to seeing her furniture dangling from roof derricks that she rather likes the excitement.

To-night I am alone in a large apartment house—five stories high.

There is no gas, no water, no heat. The halls are clammy and dark, lit by the fitful gleam of lanterns here and there.

A ghostly elevator stands open in the hall without as though waiting for me to descend. Now and then the house creaks, and it sounds exactly as though people were sneaking about the halls. But why they should sneak about here when there are so many cheerful places to go to—that is the question.

So in a way I am comforted.

I said I was alone. Not quite. Worse.

An Italian who looks like a bandit and wears earrings is on the lower floor. He is supposed to be a watchman, but he looks like a burglar.

A half an hour ago I formed an idea that he was going to murder me, so I got out a loaded revolver, called him upstairs, and asked him with my most confident air if everything were quite safe.

He cannot speak English nor understand it. But he smiled pleasantly and said in broken Italian that he would be back in a little while, Senorita.

Now, he's the last thing in the world that I want back. I want a tame peacock, or a cologne fountain, or any other impossible thing more than I want that earringed Italian. If he comes back I fear that there will be trouble. Hark!

Why am I here?

Because I trusted the landlord.

I do not mean to say that he won't have to trust me before we part, but just at this stage of the game I trusted him.

"My dear Matinee Girl," he said, "all will be finished by the 'steenth. The hallboys will be in uniform; the bicycle rack in the cellar will be gilded, and the new porcelain-lined chainless elevator will be making half minute trips. You may move in your frills, frivols and fotografs—you may direct your florist to leave your morning bunch of violets and your morning papers. Take my word for it!"

That was what he said.

I took it.

And what am I?

Left!

And talking of chainless elevators, I heard a lady from the interior of some suburban town dilating on civilization the other day.

"You may talk about yer telephones," she said, "and your telegraphs and all that, but this Cowless Milk is what beats me!"

When THE MIRROR comes out next week, the Matinee Girl, if she still lives, will tell you all about the dramatic possibilities of a Football Game, played by picked men from two of the finest colleges in the world, Princeton and Yale.

Why do I put Princeton first?

Because I'm betting on the blue, that's why.

THE MATINEE GIRL.

THE BERKELEY LYCEUM SOLD.

The Berkeley Lyceum was sold at auction in the New York salesroom on Tuesday for $130,250. The disposal was the sequel to an order of the Supreme Court in voluntary dissolution of the Berkeley Athletic Association, and the property was bought by Harry B. Barnes, a stockholder in the organization. After the sale Mr. Barnes made a statement in which he said that as yet he had no plans for the property. Judging by purchases made in the vicinity lately the building was a bargain, the land unimproved being worth fully the price paid for the property.

AMONG THE DRAMATISTS.

Mervyn Dallas' new comedy, written for Herbert Kelcey and Effie Shannon, has been named Kissing the Rod.

Charles Lauri has announced in London that he has not sold to Richard Mansfield or others the American rights to Chand d'Habita. H. Beerbohm Tree has the English rights.

Robert Sherman has completed a new four-act character play, My Friend from Arkansas.

Charles Henry Meltzer and A. E. Lancaster have written a new three-act farcical comedy for William H. Crane.

Weiler and Cohn, of Pittsburg, authors and composers of the musical comedy, A Gay Debutante, have closed with W. F. Crossley to produce their play and to control their productions for the next five years. A Gay Debutante is to be presented in January at Pittsburg, after which arrangements will be made for a New York engagement. Thirty-eight people will be engaged, and E. E. Rice will assist in the staging and the New York production.

A Gentleman of England is the title of a new five-act romantic play by W. D. Stone, which is now receiving its finishing touches preparatory to production after the holidays. The play deals with events of the early seventeenth century, during the period of the religious wars in the German States. Incidents of battle serve, however, but a minor purpose in the action of the drama, love and its varied complications being the principal motive.

Santee, a four-act Southern comedy-drama, by Octavus Cohen, will be produced by the Park Theatre stock company, Brooklyn, shortly after the holidays. The piece deals with rice-planter life along the Santee River, South Carolina, immediately preceding and succeeding the war.

Charles Coghlan and George Lask, who for years has been stage-manager of the Tivoli in San Francisco, were proposed for membership at the meeting of the Dramatists' Club on Nov. 6.

Howard P. Taylor has finished a comic Chinese sketch called Mrs. Coo Coo, and is engaged on an Irish sketch for Maggie Fielding, to be called Mary McShane.

Laura Keene's Biography for sale everywhere "It is intensely interesting."—*St. Paul Dispatch*

GOSSIP.

The Beilstedt-Ballenberg Band, which has been playing at the Tennessee Exposition at Nashville, received, at the close of its engagement there, a most complimentary letter from Director-General Lewis, of the Exposition, praising the music furnished by the band, and the faithful manner in which its contract had been fulfilled.

George Williams and Dora Brooks, of the Wilbur Opera company, were married at Anderson, Ind., Nov. 3.

Stuart Robson was honored by an informal reception by the St. Louis Elks in their club rooms in that city while playing there. An excellent programme was given.

A life-size plaster of Paris figure, called "The Football Player"—the work of Ben Harney, of St. Louis—has been bought by the Imperial Theatre, of that city, to decorate the lobby.

Charles and Hope Forrester retired from The Two Little Vagrants company Nov. 6.

Auguste Van Biene, after the afternoon performance of A Musician's Romance at the Columbia Theatre, in Washington, Nov. 6, gave a violin concert at the White House, at the request of President and Mrs. McKinley, who had invited a number of friends to hear him. A programme of high order was rendered. The President, in thanking him, said: "Now I can see that what Joseph Jefferson said is true—'It is not art, but genius.'" Mr. Van Biene will give a Sunday evening recital at the Columbia Theatre the last of this month.

The Circus Girl opened in Montreal on Nov. 8. It was to have been seen in Harlem last week, but Augustin Daly, who owns the New York city rights, objected, and so the presentation there will not take place until Jan. 3.

Julia Arthur is rehearsing Mercedes, for a benefit to be given in New York next month. It is not true that she is considering another piece for production this year, as was reported.

Corse Payton has secured the right to play Only a Farmer's Daughter through the present season.

Nat C. Goodwin will make his first appearance in this city as Bob Acres with Maxine Elliott in a presentation of the second act of The Rivals at the Actors' Fund benefit.

De Koven and Smith's Highwayman was presented by the Broadway Theatre Opera company at the Star Theatre in Buffalo on November 11. The entire house was taken by the faculty and students of the University of Buffalo, with the exception of 24 seats reserved for the press.

Zelma Rawlston has received some very flattering press notices for her work in 1492, which is now touring the Middle West.

The Gibson-O'Meara company is producing A Happy Pair as a curtain-raiser in conjunction with Taming the Barbarian. Under the able management of Basil McHenry the company is having a most successful tour.

The American Theatrical Exchange is booking a tour for the Colonial Opera company in The Maid of Marblehead, which has been entirely rewritten since its trial in New England. The company includes Maud Lillian Berry, Miss Atherton, Adelaide Griggs, Al. Leach, James F. MacDonald, Henry Hallam, Harry Lockstone, Fred Dixon, Charles Jones, Jesse Williams musical director, a chorus of thirty, and an orchestra.

Augustus Cook was engaged to join The Power of the Press at Boston, but decided not to do so.

Ella Chapman will play in a Bo-Peep pantomime at the Empire Palace, Edinburgh, during the holidays.

Manager Frank C. Zehrung, of the Funke Opera House in Lincoln, Neb., has consented to take charge of the Grand Opera House, of Peoria, Ill., one of the finest theatres in the State. Mr. Zehrung is an excellent business man as well as a clever gentleman, and his success with his new charge is assured.

Albert Weis, general manager of the American Theartical Exchange, left on November 11 for Savannah en route to Galveston.

John F. Ward has struck them hard in San Francisco, and the biggest audiences of the season are laughing at his interpretation of the title-role of My Friend from India at the Baldwin Theatre. Mr. Ward is always funny, and his barber seems to be so in the superlative degree.

Madame Viarda's rehearsals are going on smoothly at the Fifth Avenue Theatre.

Faithe Oberg and the Olympia Stock company in a series of royalty plays began a short season at Providence, R. I., on Nov. 18.

Harry L. Palmer has retired from stageland, after being seventeen years in the business. He will now be connected with the Bixby House in Boston. Last year he was with Callender's Minstrels.

The Nyack Opera House, Nyack, N. Y., was opened under the management of E. C. B. Peake on Nov. 15, with the Spears Comedy company as the attraction.

Minnie Dupree has returned from Chicago, and is at her home, 8 West Sixty-fourth Street.

Lydia Knott left this city last week to join the Cummings Stock company in Toronto.

Herbert Dillon, musical director with Murray and Mack, has left that company.

E. E. Rice's production, His Little Dodge, will follow Miss Francis of Yale at the Manhattan next week.

Herr and Frau Staudigl and Gerhard Stehman arrived recently from Europe to join the Damrosch Opera company.

George W. Floyd, formerly manager of Nat Goodwin's company, was arrested recently, charged with passing an $800 bogus check. He denied criminal intent, and was paroled until bail could be secured.

Julia Romaine has left the Tim Murphy company and come to New York, suffering from nervous prostration. She is now at the Mt. Sinai Hospital, where she would be pleased to see her friends.

Mercita Esmond resigned from Frederick Warde's company Nov. 5, and returned to this city.

Ben R. Vernon has joined Harry Davis' Stock company, Pittsburg.

Lora Rogers is very ill at the house of her sister, Mrs. L. C. Baldwin (Lotta Rogers), in Madison, Ga. She was compelled to close in Danville, Va., with the Cora Van Tassel company.

W. H. Funk has painted a life-size portrait of Nance O'Neil, costumed as Gismonda.

The First Born will be preceded next week at the Garden Theatre by Lottie Collins and a one-act play, Indian Summer, in which May Buckley, George Osbourne, Kate Meek, and Hugo Toland will appear.

Judgment was entered in this city on Nov. 15 for $2,076 in the suit of Ellena Maris against Adelaide Kellam.

Colonel E. M. Alfriend's play, The Magdalene, was withdrawn last Tuesday at the Murray Hill, True to Life being substituted.

The original company presenting The First Born returned from London last Tuesday.

Papita, while dancing last week with the Liliputians, in Harlem, broke one of her toes.

The Grand Conservatory of Music gave a concert last Wednesday in Madison Square Garden Concert Hall, Beatrice Eberhard and Myrtilla Dexter making pronounced successes.

Doré Davidson invites offers.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Nov. 20

Montauk (William E. Sinn, manager): London Gaiety co. with In Town 15-27; attendance fashionable in quality, but of only fair proportions.—Amphion (Lee Ottolenqui, manager): Park Theatre Stock in The Fatal Card 15-20; business of modest size. The Lilliputians in The Fair at Midgettown 22-27.—Columbia (Harry Mann, manager): The Prisoner of Zenda, by Lyceum Theatre co., 15-20; owing to frequency of previous presentations patronage very light. E. H. Sothern in repertoire 22-27.—Bijou (Kennedy, Gulich, and Co., managers): Chauncey Olcott in Sweet Inniscarra 15-27; houses well filled.—Grand Opera House (Frank Kiblholz, manager): Primrose and West's Minstrels 15-20; business limited to capacity. The Two Little Vagrants 22-27.—Gaiety (Bennett Wilson, manager): The Girl I Left Behind Me 15-20; receipts fairly good. Courted into Court 22-27.—Star (William L. Bissell, manager): London Gaiety Girls 15-20. Fred Ryder's Moulin Rouge Burlesquers 22-27.

A week of the largest business of the season has been in evidence at the Park, where William Barry has revived The Rising Generation to most gratifying results. Mr. Barry's well-known unctuous, witty and jolly Irish impersonation was received with every acclaim of favor, and applauded as heartily as if seen for the first time. This support meets every requirement, being largely recruited from his own family, of which little Bob, though young in years, is precocious to a degree, and as before noted, is about the cleverest exponent of a street gamin to be found on the stage. A pleasing quartette did some good work, and Master Willie Weston charmed all by a really delightful rendition of "Take Back Your Gold" and other popular ballads of the day. The regular stock of the house return on Monday from a brief sojourn in the Eastern District and present A Night Off during Thanksgiving week.

The commendable features of the current bill at Hyde and Behman's have been Smith and Fuller in their musical act, which is pre-eminently the best in the business, being kept constantly to date with fresh novelties played upon new instruments of original and novel construction. Adelina Roattino, with a good voice and excellent method indicative of hard study, sang a high grade of music that fell responsive upon but few of those present. Edward M. Favor and Edith Sinclair gave their old but interesting act of The Maguires to much applause. John T. Sullivan, to those unacquainted with his sterling worth, offered but slight opportunity to be favorably impressed with his rendition of Captain Huntington, which is about as unsuitable for exploitation before vaudeville audiences as could be well conceived. Charley Case amused some with a rambling dissertation relative to his father. Fisher and Carroll proved diverting in a sidewalk conversation act. Dixon, Bowers, and Dixon impersonated three Rubes, while the opening turn of Fields and Salina was so barren of merit as to awaken pity for people so unconscious of their own paucity of either talent or discretion. The principal headliner of next week's house selection is Pauline Hall, with several other lesser luminaries.

That idyl of the slums, On the Bowery, has filled the American throughout the week. Chuck Connors, who is now the feature of the production, neither presents as creditable an appearance nor exhibits as much intelligence as did his predecessor, Mr. Brodie. That there is a wide diversity of tastes gathered before the footlights is evidenced by the fact that there are numerous people yet willing to pay for the privilege of applauding Mr. Connors' ides of waltzing, when it is the opinion of many that the misfortunes that have gathered about Hammerstein's Olympia were superinduced largely by the exploitation of such features upon its roof-garden last Winter. Hands Across the Sea is the next underline here.

Sadie Hasson as A Kentucky Girl has drawn out the usual patronage observable at the Lyceum, where My Partner is announced to follow.

The Empire has been well filled at each performance of Irwin Brothers' Venetian Burlesquers, which Manager Barnes displaces with The Vaudeville Club on Monday.

Rouie's Bohemians have taxed the capacity of the Unique, which state of affairs Manager Carr hopes may continue with his next booking, Miaco's City Club.

At the Brooklyn Music Hall the programme has presented Conway and Leland, Gilson and Perry, May Mooney, Willis and Barron, Albert Stern, O'Brien and Collins, with Al. and Mamie Anderson.

The coming week's engagement of Shore Acres at the Academy of Music, under the direction of Manager Edwin Knowles, of the Fifth Avenue Theatre, gives every indication of being a most successful one. Some changes of note are imminent at more than one prominent local house, so widespread gossip confidently asserts. Several of the Brooklyn dailies have asserted that the late John P. Smith was the business-manager of the Brooklyn Theatre at the time of its destruction by fire on Tuesday, Dec. 5, 1876. Mr. Smith was never connected with that place after the abrogation of the Conway interests there. Lorraine Rogers, husband of Charlotte Thompson, of Jane Eyre fame, was the then resident manager that looked after the local interests of Messrs. Shook and Palmer at that place in 1876.

SCHENCK COOPER.

DENVER.

My Friend from India, which opened a week's engagement at the Tabor 7, has proven one of the greatest successes in the mirth provoking line seen for a long time. The action of the farce never lags for a moment, and is played by the competent co. presenting it here with vim, dash and verve. The main successes in the present production were achieved by John F. Ward as the theosophical barber, Frederic Bond as the retired pork packer, John B. Maher, and May Vokes. Bishop Hall played Tom Valentine acceptably, and Nita Allen wore some stunning gowns. Business good.

Edwin Milton Royle in Captain Impudence 14-21.

An entirely adequate presentation of The Home Secretary has drawn appreciative houses to the Broadway 7-14, and has served to strengthen the favorable impression made by the stock co., and to offer opportunities that were well utilized by the members of the co.

Mr. Ormonde, Miss Otis, and Mr. Coulter handled several strong scenes allotted them with good taste and perfect realization of the dramatic possibilities. The delightful work of Charles Wyngate and Grayce Scott deserves special mention, and their scenes together were very prettily handled. Miss Scott thus far has been exceedingly clever every other week, and this was undeniably the clever week. She was winsome and dainty, and played her part charmingly. Harry Hynes and Frederick Hill, who appeared with the stock co. in its opening bill, reappeared to advantage in the present production. A Big Bonanza 14-21.

Walter Clarke Bellows, the capable stage-manager at the Broadway, is always well in evidence, and the successful results achieved in the stock work speaks volumes for his ability.

The Orpheum Theatre has given us a genuine novelty week of 7 in the shape of Charles Uhrich's new Chinese play, A Celestial Maiden, produced by special arrangement with Thomas D. Bates, who controls the rights, and who also appeared in the present production. The play is in three acts, the scene being laid in Chinatown, San Francisco, and the first act showing a street there, the second act a joss house, and the third act an underground opium den, while incidental to the play were shown a characteristic Chinese wedding party, prayers in the Joss House, and the Chinese death wail. The play was well staged, the scenery being a faithful reproduction of the localities depicted, and the music being Chinese and the orchestra arrayed in Chinese costume. There was a commendable attention to detail, the newspapers on the tables being in Chinese print, and the Chinese paraphernalia in the various scenes having been actually secured from Chinese stores and headquarters in Frisco. Mr. Uhrich's play, while it has its weak points, contains much that is meritorious. The plot is a good one, and thoroughly consistent with Chinese character and traits. The play itself is a trifle too long drawn out, and could be pruned judiciously without affecting its dramatic possibilities. For instance, as it now stands, at the beginning of each act the characters devote, perhaps, ten minutes to narrating what occurred in the previous act. There are eleven Chinese and four American characters in the play. While it was scarcely to be expected that the stock co. at the Orpheum could prepare in a short time a play of this kind acceptably, it deserves credit for having made an excellent attempt, and some of the characters were exceedingly well played. Wilbur J. Higby as the hero, Chon Yet, was decidedly good; Lawrence Underwood's make-up as Quang Kee was remarkable, the villainous Chinaman being wonderfully well depicted, but Mr. Underwood's success ended with his make-up, for otherwise he was not equal to the requirements. Robert E Bell as Tong Sing, the sleepy, blasé keeper of the Joss House and opium den, was in many respects excellent, but his was the only Chinaman that I ever heard talk with a Franco-Prussian accent. Sylvia Lynden was fairly successful as Kim Soy, and H. Percy Meldon as Li Ching, though a capital villain, did not succeed in merging his identity in the slightest into the character. Thomas D. Bates, under whose direction the production was made, played Officer O'Rourke, and infused considerable clever character comedy into the production. Hands Across the Sea 14-21.

On 13 the management of the Broadway gave two weeks' notice to the members of the stock co., and it is reported that the season will close 27. The action of the management may be attributed to a seeming lack of appreciation on the part of the Denver public, as business has not been what the house deserved. If the Denver public, through its lack of patronage, permits itself to lose its stock co. it will have earned contempt and branded itself to the world generally as being supremely and irredeemably "jay." The Broadway management have done everything imaginable to make this season a success; they have one of the most beautiful and best conducted theatres in the country; they have provided a high salaried and competent stock co.; they have secured, by special arrangement with America's representative managers, and by payment of heavy royalties, plays that have been New York successes, and in most instances they are comparatively new to this city; and, as a side attraction, they have had the biograph, confessedly one of the best of the animated picture machines. In other words, they have done everything that enterprise, thought and ability rendered possible, and have kept faith with the public in every particular. If the present season is discontinued it will be the death blow to stock cos in this city, with the result that before long our public will awaken, and then find it necessary to kick itself vigorously and bitterly regret its passive policy toward what has been a most worthy home institution.

F. E. CARSTARPHEN.

BUFFALO.

De Koven and Smith's new opera, The Highwayman, occupied the Star 11-13 to big business. The score is pleasing and the book is unusually bright. The opera is beautifully mounted and the co. a most competent one. Joseph O'Meara won many encores, and Harry MacDonough did a good bit of comedy. Jerome Sykes has innumerable bright lines, and his work is excellent throughout. Nellie Braggins made a charming Doll Primrose.

The stock co. at Music Hall continues to give excellent productions at popular prices. The bill 15-20 is The Banker's Daughter. Robert Drouet in the principal part acquitted himself well. Brigham Royce and Harry St. Maur were good. Channez Olney was hardly equal to the part of Florence St. Vincent. The vaudeville portion of the bill is unusually good. George Evans is making a distinct hit in a number of new songs. Mollie Thompson and the Four Luciers were well received. Business big. The bill for 22-27 is Captain Swift and vaudeville.

Sol Smith Russell is at the Star 15-20, presenting A Bachelor's Romance, Taming of the Shrew, The Spitfire, and Mr. Valentine's Christmas. A Bachelor's Romance was seen in this city last season, so the play itself is familiar; but a better co. than he has brought to Buffalo before supports Mr. Russell this season. As David Holmes, literary critic, Mr. Russell has one of the most lovable characters on the stage to-day. It suits him rarely well. Edith Crane and Nanette Comstock were excellent. Business during the engagement has been big. Heart of Maryland 22-27.

The first symphony concert of the season was at Music Hall 18.

Charles E. Filbrick, of this city, has been elected President of the State Bill-Posters' Association.

Victor Herbert's Band gave a delightful concert at Music Hall 14. The feature of the evening was the personal work of Mr. Herbert. Miss Donavan sang three songs that were heartily received. Mr. Herbert was entertained at the Iroquois in the afternoon by a number of Cornell students who were in the city. Among others present were Hobart Chatfield-Taylor and Reginald De Koven.

Imre Kiralfy arrived in town 14 and was met by Richmond C. Hill, Secretary of the Pan-American Exhibition. They left at once for Niagara Falls and spent the day in looking over the Pan-American grounds on Cayuga Island. Mr. Kiralfy contemplates the production of a gigantic land and water spectacle on the island during the exhibition. He expressed himself as well pleased with the site.

It is reported that William H. Hapgood and Grace Spencer will have parts in one of Charles H. Hoyt's road companies.

REYNOLD WOLF.

ST. PAUL.

At the Metropolitan Opera House 4-7 Madeleine was produced by an excellent co. Good sized and appreciative audiences were delighted with the performance. The opera was finely staged, the scenic effects beautiful, the costumes new and handsome. It contains many tuneful numbers and is replete with fetching situations and lively action. Frank Deshon, Hilda Hollins, Helen Harrington, Arthur Donaldson, Charles J. Campbell, Frank Moulin, George Lyding, Cecil Lorrainne, and Rose Parker commendably sustained their respective roles. The engagement gave good satisfaction. The Girl from Paris 15-17 opened to one of the largest audiences of the season and was greatly enjoyed. The singing and action was spirited, and the dancing graceful and attractive. The admirable work of Edgar Halstead, William Blaisdell, Henry Heusen, J. C. Marlowe, Grace Wallace Belasco, Clare Lavine, Florence Huntley and others was appreciated fully. Mamie Gilroy gives a very bright and amusing impersonation of the gay Parisienne and was liberally applauded. Carrie Behr as Ruth made a great hit. She is a favorite in St. Paul. Henry Miller 18-20, Christopher, Jr., 21-24. Robert Mantell 25-27.

The attraction at the New Grand Opera House 14-20 is Sowing the Wind. The Woman in Black co. 21-27.

G. Stuart Brodock, who played leading support with representative cos. for ten years, and distinguished as a teacher and reader for the past four years, has opened the Metropolitan Dramatic School. Mr. Brodock comes highly recommended, and will, no doubt, make a success.

The concert given by the St. Paul Musical Club at the Park Congregational Church, Tuesday evening, 9, drew a large attendance.

GEORGE H. COLGRAVE.

PROVIDENCE.

Roland Reed, after an absence of about a dozen years, visited us 15-17, and appeared at the Providence Opera House in The Wrong Mr. Wright. Mr. Reed demonstrated himself a very clever comedian. The supporting co. was of even excellence. Bert Coote gave an excellent character impersonation of the English dude. Isadore Rush looked charming as the female detective. Sherman Tupper, Charles S. Abbe, Earle Browne, Julian Reade, Helen Keating, Maude White, and Mary Myers were pleasing in their respective parts. Business good. Alabama opened 18 for the balance of the week. The Circus Girl 22-27.

For Liberty and Love was seen at Keith's 15-20 by good audiences. Lillian Lewis was fairly successful as Carlotta Cassanova and W. A. Whitecar, Nestor Lennon, Frank Drumier, and Etelka Wardell gave her good support. Andrew Mack in An Irish Gentleman 22-27.

Katie Rooney presented The Girl from Ireland to small audiences at the Columbia Theatre 15-17.

William H. Wing, the well-known Providence amusement caterer, had the Banda Rossa here 17, and Infantry Hall held two of the largest audiences of the season. The programmes were sufficiently varied to please all and were artistically rendered. Carlotta Stubenranch, the thirteen-year-old violinist, made a tremendous hit.

Owing to lack of patronage, Fenner and Dillenback, who opened the Columbia Theatre as a popular priced family resort, found it necessary to close the house after the performance 17, and all attractions booked have been canceled.

Katie Rooney invited all the licensed newsboys and bootblacks to attend her opening performance of The Girl from Ireland at the Columbia 15. With the invitation went a request that they all appear with clean hands and faces. Dan Burke, of this city, is forming a co. to go on the road in In the Old Neighborhood. George Gray and W. H. Bishop are rehearsing a co. at Narragansett Park, this city, for A Country Merchant, which will go on tour the last of next week. Among those engaged are Charles Cowles, Mildred Hyland, Arthur Saunders, James Bliss, George Kennedy, James Coghlan, Alice Haveron, May Powers, and John Dinsmore. Harry Wilson, formerly with Lothrop's Stock co., has given up acting for a time and is now clerk at the Hotel Irving, in this city.

HOWARD C. RIPLEY

SAN FRANCISCO.

The grand opera programme at the California 8-13 has consisted of Cavalleria and Pagliacci, Lucia di Lammermoor, La Bohème, La Favorita, Rigoletto, and The Masked Ball. La Bohème is perhaps the best thing that this co. has done, and the opera itself, which is new to us, has created quite a little furore. It is announced for repetition on three evenings of next week. The performance of Lucia was also satisfactory. The splendid orchestra of this organization has announced a grand concert at popular prices for Sunday evening, 14.

The Ugly Duckling has been given an elaborate production at the Alcazar 8-14. Wright Huntington in the role of Count Malatesta is well cast, and has an opportunity to prove his ability in this line of work. Wallace Shaw displays his humor in a congenial part, and Charles Bates as the English Viscount is excellent. Gertrude Foster is well suited to the role of Kate Graydon, and Juliet Crosby as Hester makes the most of her part. Polly Tupper makes her debut this week and does well in a small part. The balance of the cast is filled by Mrs. F. M. Bates, Anita Fallon, Lydia Powell, Clarence Arper, Frederick Strong, F. B. Clayton, and Charles Bryant. Business good. Our Regiment 15-21.

The Herrmanns continue to amuse fair audiences at the Columbia 8-14, making several changes in their programme from last week. In Old Kentucky will open 15 for two weeks.

Lost, Strayed or Stolen, which has been doing a fair business at the Baldwin, will be replaced 15 by In Gay New York.

The Geisha will be continued at the Tivoli until after Thanksgiving, so great has been the demand for seats. The thirtieth performance will occur 15 and elaborate souvenirs will be presented.

At Morosco's 8-14 The Lost Paradise has been given an elaborate production.

The Henschels drew a large and appreciative audience at their popular concert at the California Theatre 7.

The entire Frawley co. departed for Honolulu 11. The dock was crowded with their friends, including a large representation from Bohemia, who were there to bid adieu to Uncle George Bromley, the oldest and truest Bohemian of them all, who goes to the islands as the guest of Mr. Frawley, presumably to inoculate the principles of Bohemia into the Kanaka breast. With a branch of the Bohemia Club proper situated in Honolulu, annexation should be an easy matter. All the ladies of the co. were the recipients of many beautiful flowers.

Wilson Barrett arrived here 10 and sailed for Australia 11, accompanied by his leading lady, Maud Jeffries.

Harry Blakemore has rejoined the Frawley co.

W. W. KAUFMAN.

JERSEY CITY.

James A. Herne and co. presented Shore Acres at the Academy of Music 15-20 to fine business. Mr. Herne improves in the character of Nathaniel Berry, if that is possible, and the only new things in the piece are the turkey, celery and accessories. Rounds of applause greeted the star on every entrance, and were kept up long after the curtain fell on each act, but the ovation did not entice Mr. Herne to the footlights, and his popularity evidently increased by his disinclination to thrust himself forward. Few changes have been made in the cast since it was seen here last season. Grace Gaylor Clarke, who has played the part of Ann Berry for many seasons, was the same as ever, and Marion Cullen was pretty and effective as Helen. All the children who have made the play so homelike are here also. The support is excellent, and includes Robert Fischer, James T. Galloway, Herbert Flansburgh, and Franklin Carland. Donnelly and Girard in The Geezer 22-27. Billy Barry 29-Dec. 4.

Julia A. Herne, eldest daughter of James A. Herne, alternated the parts of Helen and Perley with Marion Cullen during the run of Shore Acres at the Academy of Music 15-20, and was successful.

Colonel Foster, press agent of the Lyric Theatre, Hoboken, invited the newspaper fraternity of Hoboken to supper at the Press Club rooms 13.

William Black, manager of Cole and Johnson's A Trip to Coontown co., was at his home in this city for a few days 15-20. He was attending to business in connection with a scheme he has in view for this city next season.

Anthony Hope drew a large audience to Hasbrouck Hall 18.

Mrs. Frank E. Henderson, wife of Manager Henderson of the Academy of Music, has gone to Baltimore, Md., to visit her parents, Manager and Mrs. J. W. Albaugh.

Arthur C. Moreland will deliver the eulogy at the memorial services of Jersey City Lodge of Elks, No. 211, Dec. 5.

Edward Maas, of this city, who has been playing Sir Dallas in A Husband by Deputy, has left that co to play his old part of Decatur in Alabama, a character that he has played four hundred times.

WALTER C. SMITH

NEW ORLEANS.

Gradually and permanently quarantine restrictions are being withdrawn, and all places in the States of Mississippi and Louisiana have removed this embargo, which has been so detrimental to the theatrical interests of our city and to business in general. Texas will soon follow suit, and all lines of business will resume their former prosperous condition.

Eugenie Blair opened the third week of her engagement here 14-21 by presenting Camille, Pygmalion and Galatea, and The French Marriage, alternately, for the first half of the week. Ingomar, with Robert Downing in the title-role, was seen 18-20. Business has been very satisfactory. Walker Whiteside in repertoire 21.

Kelly and Mason stayed over one day and gave an extra performance of Who Is Who 14.

At the Grand Opera House we have had A Southern Romance 14-21, beautifully staged and presented by an excellent co. The play is in touch with the people of this section, and having also considerable merit, draws well in consequence. So far big business has been the order of the week, and will no doubt continue so. J. W. Thompson, Franklyn Hall, Edward Wade, E. A. White, Emmett Corrigan, Thomas H. Ince, Beryl Hope, Cora Tinnie, and Emma Brennan are in the co., and are talented people. A Jolly Night 21.

The New Olympic Theatre, situated in the Third District of this city, which promises to become a paying venture, is owned by Messrs. Adam Gamble, Jake Emmer, and Frank Zengel. James J. Corcoran is manager and J. V. McSten press agent.

In view of the fact that several rival cities are endeavoring to have the next convention of the Elks changed from New Orleans to a more northerly city, the local lodge, No. 30, has taken steps to frustrate the plan. Letters and telegrams have been exchanged with Elks of other cities, and it is definitely understood that our city will have the convention.

J. MARSHALL QUISTERO.

KANSAS CITY.

Julia Marlowe has found in her new play, For Bonnie Prince Charlie, the opportunity which she needed to enable her to break away from the line of classical characters to which she has heretofore devoted her talents, and originate, to the entire satisfaction of the patrons of the theatre, a character simple, pathetic and thoroughly winning, carrying with it the various phases of emotional acting necessary to draw out the full powers of her art. The play was presented at the Coates Opera House, commencing 15, and the audience heartily enjoyed the piece, especially the second act, which was intensely exciting. She was well seconded by Dodson Mitchell and Alfred Kendrick. The mounting of the piece was elaborate and handsome. Among the other plays presented during the week were Romeo and Juliet and Ingomar. My Friend from India 22-27.

Bob Fitzsimmons and a coterie of variety performers appeared at the Grand Opera House 14-20 before audiences which filled the theatre at nearly every performance. McCale and Daniels, and Nelson, Glinseretti, and Demonio were also on the bill. During the week the labor organizations made a desperate effort to get Fitzsimmons to cancel his contract to play at the Grand, or to assist them in some way to induce Manager Judah to engage members of their organizations as stage hands. Ward and Vokes 21-27.

At the Auditorium the Woodward Stock co. presented the Two Orphans in fair style 14-20. The vaudeville features consisted of Bobby Gaylor, Ray L. Royce, the Nichols Sisters, and the cinematographe.

At the Ninth Street Joe Flynn appeared in McGinty the Sport. The co. was fair and business moderate. The Cat and the Cherub follows.

At the Gillis Opera House Girard's Vaudeville co. appeared 14, giving satisfaction to two fair-sized audiences.

FRANK B. WILCOX

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DETROIT.

Roland Reed occupied the Empire 11-13. Mr. Reed is a great favorite in Detroit and always draws large audiences, and his appearance this time gave no evidence of being an exception to the general rule. The main interest in this engagement centred in the presentation of his new play, A Man of Ideas, seen for the first time in Detroit 11. Sydney Rosenfeld has given us a bright comedy in A Man of Ideas. The story or structure of the piece does not amount to very much, but in this case it is not necessary that it should. It serves the purpose of a vehicle for very good fun and a great deal of sparkling dialogue which abounds in wit and bright, sharp sayings. Roland Reed as the man of ideas and Isadore Rush as a fascinating widow fit their respective parts like paper on the wall.

Frederick Warde followed Roland Reed at the Empire, where he opened for four nights 15 in his new play, Iskander. Mr. Warde has ever striven to be the exponent on the stage of only the best, and in Iskander he has adhered to his praiseworthy ambition. Viewed from a pictorial standpoint, the play cannot fail but rank among the finest of the season, for no pains or expense has been spared in the settings, scenery and costumes. Mr. Warde derives his best support from William Redmund. Some members of his cast are scarcely equal to the parts assigned to them; others again are fully adequate to the demands made upon them. Among the latter are Carl Smith, B. W. Wallace, Harry Bartin, and Beatrice Lieb. The Bostonians 22-27 in The Serenade.

The Lyceum's attraction 15-20 is Jack and the Beanstalk.

At Whitney's Fallen Among Thieves opened 14 for a week. It was given at this same house last season, and therefore presents nothing new.

The great arctic explorer, Fridtjof Nansen, appeared at the Auditorium Monday evening, 15, under the auspices of the Fellowcraft Club. He drew an immense audience, one of the largest ever gathered in the Auditorium on any occasion. He was given an enthusiastic welcome, and for about two hours closely held the attention of his audience with his interesting descriptions of his explorations and adventures in the frozen regions.

KIMBALL.

GALVESTON.

Murray and Mack in Finnigan's Courtship opened the week at the Grand 8, attracting a large audience. The performance, while pleasing in places, was scarcely equal to expectations based on former visits. The Columbia Opera co. 9 gave a pleasing rendition of Giroflé-Girofla to a good house. Thomas W. Keene 10, 11 presented Hamlet, Louis XI., and Richard III. to only moderate returns both in a pecuniary and artistic sense. Mr. Keene was either not in his accustomed form or his powers are much on the wane, for the quality of his work on this occasion was a disappointment and in every way an unfavorable comparison with past achievements. The support, too, in most instances was below the former standard, and advanced prices prevailed. The Columbia Opera co. returned 12, 13 with The Pretty Persian (The Goliah), The Mikado, and Olivette, and drew good audiences. A Bunch of Keys was the attraction 14, and fared well. The skit revived pleasant memories and, while suffering in a small way with the excellence of former representations, managed to satisfy the auditors. The Columbia Opera co., which has been dividing time between here and Houston for the past several weeks, will return 16 for a week's stay.

The senior member of the Murray and Mack team has been under the weather lately, considering which his efforts were highly commendable, to say the least.

Oscar Hall made his first appearance with the Murray and Mack co. here and made a hit.

Let me insert a good word for the *Saturday Review*, a new, bright and breezy weekly periodical edited by G. Herbert Brown, formerly dramatic, etc., editor of our leading newspaper, the Galveston *News*.

The *Review* gives a goodly portion of its space to "Plays and Players," and this department, with the able direction that has so far characterized it, will wield a beneficial influence on matters theatrical here.

C. N. RHODE.

MILWAUKEE.

The Electrician opened a week's run at the Bijou 14 and was greeted with large and well pleased audiences. The piece possesses the usual strong elements of the ordinary melodrama, electricity forming an important and novel part. The play was well presented and elicited much enthusiasm and applause. Frank Karrington, Florence Stone, P. Aug. Anderson, Arthur Sprague, Charles H. Phillips, J. H. Bradbury, and Will F. Phillips handled their roles satisfactorily. Helena Collier made a decided hit, and the rest of the co. was up to the mark. At Piney Ridge 21-27.

Christopher, Jr., opened at the Davidson to a fair house 14. George Backus plays the title-role, and succeeded in winning several curtain-calls. Lilla Vane was much appreciated in the part of Dora Hedway. Harriet Aubrey, Clifford Leigh, E. W. Thomas, Mrs. John T. Craven, James E. Nelson, and John Ince did good work. The engagement is for four nights only. The remainder of the week house will be dark. Next week, The Girl from Paris.

Eine Tolle Nacht and Emilia Galotte are the German Stock co.'s presentations this week, and the house is well patronized. The Milwaukee Musical Society holds its 389th concert at this theatre 16. Dr. Nansen is billed for a lecture 18.

The performance of The Electrician at the Bijou 18 "will be" for the benefit of Excelsior Lodge 28, K. O. P., and that of 19 for Juneau Council 39, N. U.

The fifth annual benefit entertainment of Post B, Wisconsin Division, Travelers' Protective Association of America, will be held at the Davidson Theatre 26.

C. L. N. NORRIS.

MINNEAPOLIS.

At the Metropolitan Opera House The Mysterious Mr. Bugle opened a brief engagement 11. Henry Miller gave Heartsease 15-17. The Girl from Paris 18-20. Robert Mantell 21-24.

At the Bijou Opera House A Milk White Flag opened a week's engagement 14 to the capacity of the house and scored heavily. The co., which included such well-known entertainers as John W. Dunne and Mary Marble, was equal to the demands made

upon it. Some of the specialties were of a very high order. Sowing the Wind 21-27.

William L. Hummel, author of The Midnight Express and other plays, is in the city preparing for the production of his new farce-comedy, O'Reilly's Trip Abroad, which will be presented next season under the management of Walker, Williams, and Lewis. F. C. CAMPBELL.

OMAHA.

The Girl from Paris opened for two nights at the Boyd 12 to a splendid house. It was the No. 3 co. that visited us, and it is fair to presume the other two companies are proportionately better, for while the comedy work is fair, and the dancing graceful, there is scarcely a good singer in the entire troupe, and the local public were quite disappointed. The Isle of Champagne followed 14-17, and although the usual $1.50 prices were reduced, I regret to say that business was not as satisfactory as it should have been. Richard Golden as King Pommery was most amusing and suffers none by comparison even with Seabrooke. He kept the members of the co. as well as the audiences convulsed with his impromptu interlining. Katherine Germaine was in good voice and wore a stunning costume, and the chorus was large and well trained. Field's Minstrels will be the Thanksgiving attraction.

At the Creighton The Woman in Black attracted a series of fair-sized audiences 14-16 and made a good impression. The piece is well staged and the co. carefully selected and well balanced. The Last Stroke 25, 26. Robert Fitz-simmons 28-Dec. 1.

Manager Biers, of the Isle of Champagne, has under consideration a new opera by Jacobowski, which will likely be called The Burgomaster's Ward. He has also secured the American rights to the musical comedy entitled Mr. Hoffman's Story, which is now running in Vienna.

Frank Lea Short contributes an interesting letter from New York to the Sunday *World-Herald*. Mr. Short formerly resided in this city, was dramatic critic for the *World-Herald*, and is now taking a minor role in John Drew's co., now playing A Marriage of Convenience.

Cal Martin, of the Rees Printing Co., has invented a new ticket machine, which promises to prove a money maker. JOHN. R. RINGWALT

PITTSBURG.

The engagement of Mrs. Fiske at the Bijou, where she opened 15 in Tess of the D'Urbervilles, has been the most pronounced success of the season in this city. There was not a vacant seat in the house when the curtain went up on the first act, and the late comers eagerly availed themselves of standing room. The unanimous approval of the local press made the advance sale the largest the Bijou had had for several seasons. Brothers Byrne in Eight Bells 22-27.

Jim the Penman was given by the stock co. at the New Grand Opera House 15, opening to a good house. At the Avenue the list of vaudeville attractions was large and of pleasing variety. Next week The Wife will be the production offered by the stock co., and at the Avenue Isabelle Urquhart, George Thatcher, Ed Marble, Swift and Chase, Vanleer and Barton, and Charles Diamond will head the vaudeville attractions. The biograph, with new views, will be retained. Director Davis' combined theatres are drawing large houses every week.

The Carleton Opera co. closed their engagement at the East End Theatre 17 after a week and a half of fair business.

A matinee was given at the Alvin 18, under the auspices of the Writers' Club. All the attractions in town contributed.

Dr. Nansen will lecture at Carnegie Music Hall 30. E. J. DONNELLY.

LOUISVILLE.

Macauley's will be dark until 18, when the Lillian Russell, Della Fox, Jeff D'Angelis combination will present The Wedding Day four times. Clay Clement will follow 22.

The Prodigal Father proved a good card at the Avenue 14-20, Lynn Melcher and a strong co. making all possible of the popular piece. Shanty Town follows.

The Meffert Stock co. presented Lady Windemere's Fan to large audiences 15-20.

William M. Finley, a graceful writer on amusements in Louisville papers, will be clerk of the recently elected new Board of Aldermen.

The movement here to establish a Lecture Lyceum Bureau is meeting with success. A number of people are interested in the project, and it is probable that many of the best lectures will be heard here during the Winter.

A false rumor was started during the week that popular Al. Bourlier, long connected with theatricals in Louisville, had dropped dead in Nashville. The report created a decided sensation, and genuine pleasure was expressed when the fact of the falsity of the rumor was made known.

CHARLES D. CLARKE.

ATLANTA.

The Wilbur-Kirwin Opera co. presented the Bohemian Girl 11-13 to large houses. This opera is very popular here and drew large crowds. Miss Kirwin sang the part of Arline very sweetly and was the hit of the evening. Will T. Ellwanger, J. Clarence Harvey, Charles A. Fuller, Clayton Ferguson, Miss Baxter, Miss Hamilton, and Miss Norton did capable work in their roles. By special request Fra Diavolo was the bill 15-17. Crowded houses greeted each performance. Susie Kirwin as Zerlina scored an immense hit. Will T. Ellwanger, Clayton Ferguson, J. Clarence Harvey, George Muzzy, Charles A. Fuller, and Miss Baxter were well received. The living pictures continue to please everyone. Giroflé-Girofla 18. Olivette 19, 20.

It is pleasing to note the increase of attendance at each night's performance of this co. It is the fourth week of the engagement, yet very often the S. R. O. sign is displayed early in the evening.

JOHN H. THOMPSON.

PORTLAND, ORE.

Marquam dark 7-13.

Cordray's did fair business with Jule Walters' Side Tracked 7-13; poor co. South Before the War 21-27.

Third Street, with good revival of U. T. C. by Frank Bacon's stock co., drew well filled houses to nine performances 7-14.

Portland Elks, 142, gave an enjoyable stag social in their hall 11. F. T. Keelar, of Oakland, Cal., 171 lodge, presided. Marquam and Cordray's orchestras played several pretty selections. In the programme presented, consisting of songs, dances, imitations, there appeared to excellent advantage Tommy Getz, George Best, Frank Hennessy, Jo Hayes, Jule Walters, Andy Adams, Frank J Cummings, W. H. Tooker, and Howard Scott. Congressman Ellis, of 303, was present at the social.

Week ending 14 rain obtained copiously. Our wet season has come to stay. O. J. MITCHELL.

CLEVELAND.

James O'Neill was seen in Monte Cristo and The Dead Heart at the Euclid Avenue Opera House 15-17. The Bostonians closed the week, playing The Serenade three performances and Robin Hood 15. Sol Smith Russell 22-27.

Hanlon's Superba was the attraction week of 15 at the Lyceum, and will be followed by Kelly and Mason in Who Is Who 22-27. Isham's Octoroons opened a short engagement 14 at the Cleveland, and The Privateer was produced 18-20. The Great Train Robbery 22-27.

Colonel Robert Ingersoll will deliver his new lecture at the Euclid Dec. 10. WILLIAM CRASTON.

INDIANAPOLIS.

Primrose and West's Minstrels played to good business at English's Opera House 11-13. Ezra Kendall's monologue brought him several encores and his local hits were excellent. The costumes were handsome, and the performance closed with an attractive zouave drill. Clay Clement, in The New Dominion, opened 15 to good business and has made a lasting impression in this city. His co. is competent and the play clean and wholesome. The receipts were divided with a local charity, and its friends came out in force. A Black Sheep 18-21.

Mr. and Mrs. Russ Whytal will return 18-21 in For Fair Virginia at the Grand Opera House.

Mme. Modjeska, after a long absence, will appear at English's 22, 23. W. W. LOWRY.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Wolford Stock co. closed a week 13; packed houses at every performance; best popular price co. here this season. Ward and Vokes in The Governors 10 to S. R. O.; audience pleased. Who Is Who 16. Fabio Romani 17. Wilton Lackaye 20.==SEALS HALL: Henry Watterson, lecture, 16.

MOBILE.—THEATRE (J. Tannebaum, manager): At a meeting of the local Board of Health of this city 17 all quarantine restrictions were removed except that regarding the disinfection of household goods and baggage. Cos. should now experience no difficulty in this section. On account of colder weather the fever situation is much improved.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): The Mikado (local) 10-12 to large audiences. Charles A. Gardner 20. Joshua Simpkins 25.

TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): Wolford and Holmes co. gave satisfaction in The Smugglers 15. The Brand of Cain 16 to packed house.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta proprietor): Gran Opera co. opened house 11 with The Mascot; creditable performance; house crowded. Same co. 12, 13.==ITEM: After the performance a cut glass punch bowl was presented to Manager Grossetta.

PHOENIX.—OPERA HOUSE (Dr. G. H. Keefer, manager): Corinne 15, 16. Bittner Theatre co. 22-27. White Crook failed to appear 12.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): A Thoroughbred 9; light business. R. E. French co. in The Fast Mail 11 to S. R. O. The Tornado 12 and The Defaulter 13 to large houses. Field's Minstrels 15. Polk Miller 16. Tim Murphy 22. W. L. Roberts 23. Josh Spruceby 24. A Night at the Circus 25.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees): The Brownies 9, 10. Scalchi Concert co. 13; excellent co.; good house.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Polk Miller 10 played to medium house. The Brownies 11. A Breezy Time 12 to medium house. Murray and Mack 17.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): A Thoroughbred 10; good audience; poor performance. Polk Miller 15; small audience, owing to inclement weather.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., lessees): Under the Red Robe 15-17. In Old Kentucky 18-20 to the capacity; play well presented. The Herrmanns 22-24. Lost, Strayed or Stolen 25-27.==THE OAKLAND (D. S. Vernon, manager): Valerga Opera co. in Olivette 15-20; excellent performance; S. R. O. every night. May Gooch, of this city, who sustained the character of Olivette, gave a very clever rendition of her part. Same co. in Chimes of Normandy 29-Dec. 4.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Corinne in An American Beauty 10-13; excellent performance; good business. Grau Opera co. 15. The Herrmanns 22, 23. Tennessee's Pardner 24-27.==BURBANK THEATRE (A. Y. Pearson, manager): Friends, by Broadway Theatre co., drew fairly 8-14. The Two Orphans 15.==ITEM: Harry Wyatt, the enterprising manager of the Los Angeles, left for San Francisco on business.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Corinne in An American Beauty 9 to fair business.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): In Old Kentucky 4 to a full house. Corinne in An American Beauty 8 to full house.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): An American Beauty 10. Sam T. Shaw co. 15-21. Herrmann 24, 25.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (M. B. Goldstein, manager): The Heart of Chicago to crowded house 12. Sam'l of Posen to fair business 14, 15. The Dazzler 19. Captain Impudence 22.==BUTTE OPERA HOUSE (J. P. Vardaman, manager): Dark.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. M. Nye, manager): In Gay New York 9. Under the Red Robe 20.==TEMPLE THEATRE (C. W. Bascall, manager): The Heart of Chicago 11; crowded house; performance excellent. M. B. Curtis 17-19. The Dazzler 20-23.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): M. B. Curtis in Sam'l of Posen 11; clever performance to well filled house. The Dazzler 17.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): In Gay New York 8. Redpath Concert co 10; good business.==COLUMBIA THEATRE (Harris and Lackin, managers): The Heart of Chicago 10 to S. R. O.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): M. B. Curtis in Sam'l of Posen 9 to fair business. The Dazzler 15.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The Denver Concert Party 11; fair business. Columbus (local) 24.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): M. B. Curtis in Sam'l of Posen 10; good performance; fair house. The Dazzler 16. Side Tracked Dec. 1. A Trip to Chinatown 15.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Donnelly and Girard made the best of The Geezer 12, 13. A bevy of pretty girls and handsome stage settings formed an agreeable background. Attendance fair. The Circus Girl 15, 16. A good-sized audience listened to a lecture on Klondike 17 by H. R. Goodrich, U. S. Government surveyor, who has spent much time in that country. Daly's co. and Ada Rehan 19, 20. Katie Emmett 22, 23. The Sunshine of Paradise Alley 24. The Wizard of the Nile 25. Margaret Mather 26. Waite's Opera co. 29-Dec. 4.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): Topheavy houses with large parquette greeted Patent Applied For 12, 13. Ingenious and elaborate scenery aided in making the play realistic. Hi Henry's Minstrels gave meritorious performances 15, 16 to packed houses. The drolleries of Arthur Deming were features. Two Little Vagrants filled every seat 17, 18. Mildred Holland displayed much dramatic power. Entire co. excellent. A Lion's Heart 19, 20. Lillian Lewis 22. Joe Ott 23. Bryant and Watson's Burlesquers 24, 25. A Secret Enemy 26. The Pay Train 27. Rice and Barton 29, 30.==ITEMS: Co. "K," the leading local military organization, are forming a dramatic co. to put on a war drama the present season. They are negotiating for Held by the Enemy or Shenandoah. The female parts will be taken by professionals.—New Yorkers have been in the city during the week looking up an available site for the erection of a first-class vaudeville theatre. The refusal of several localities is under advisement.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bothell, manager): Henry E. Dixey in the new role of magician delighted a good audience 13. Although he was a trifle nervous Mr. Dixey demonstrated that he was a clever magician and introduced many fascinating mysteries. The house was very generous in its applause and gave Mr. Dixey several curtain-calls. An excellent co. presented Alabama to a small gathering 15; cast with one exception competent. The Circus Girl 17. Princeton College Glee Club 19. The Sunshine of Paradise Alley 20. The First Born comes 22. Augustin Daly's co. 25-27. The Wizard of the Nile 29. Fanny Rice Dec. 1.==GRAND OPERA HOUSE (Starr and Breed, managers): Little Jack Horner 8-10 to fair business. Weber and Fields' Vaudeville Club 11-13 to big business; good co., headed by the Pantzer Brothers. Patent Applied For 15-17; large receipts but mediocre co. and play. Town Topics 18-20. Brand of Cain 22-24. Hands Across the Sea 29-Dec. 1. Oliver Byron 24. A Secret Enemy 6, 7. The Tornado 8, 9. Several of the bookings have been changed recently by the managers owing to unfavorable reports from other cities.==ITEMS: Mr. and Mrs. Henry E. Dixey were entertained by several New Haven friends 13.—Alfred Hickman, of The Circus Girl co., stopped with Harry Ensign.—Sidney Grant and Miss Norton, who were on the bill at Poli's 15-20, were entertained by the Misses Feuchtwanger, of Sachem Street, while here.—The horseless carriage used with Patent Applied For attracted no end of attention on the streets and proved a clever bit of advertising.—Manager and Mrs. G. B. Bunnell are still at their Southport home, but will come to town for the season early in December.—De Wolf Hopper and John Philip Sousa wrote verses to the air of "El Capitan" for the football game 20.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Alabama pleased a good audience 12. Anthony Hope gave one of his enjoyable readings to a large audience 13. Rice's Comedians opened for week 15 with All In the Family, before a large and pleased audience. They will appear in the following: The Old, Old Story, A Knotty Affair, Back Among the Old Folks, The Fairies' Well, Daniel Boone, Under the Lion's Paw, In the Trenches, and 'Twixt Love and Duty. The First Born 22. Margaret Mather 23. Under the Polar Star 24. Katie Emmett 25.==ITEM: Fred Kettler, who is doing the decorations and scenery for the new Poli's Lyceum, is in town.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Rice's Comedians 8-13; good business. Animatiscope 15; large and pleased house. Lecture 17; packed house Gorton's Minstrels 23.==ITEM: The Opera House attaches gave Rice's co. a reception on the stage after performance 13.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Sages 11-13 to small houses. Richards and Canfield 17 in My Boys; excellent performance; attendance light, owing to local fair. Sidewalks of New York 22. Gorton's Minstrels 25.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): The Girl I Left Behind Me 12; fine performance; fair house. A Big Heart 16; poor performance and house. Hi Henry's Minstrels 20. A Secret Enemy 24. Alabama 25. Peck's Bad Boy 30.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Foundling 11. Cissy Fitzgerald's dancing is creditable, but the less said of her acting the better. The rest of the cast, including Thomas Burns and Laura Booth, is excellent, but their talents are thrown away on such trash as this vulgar and stupid farce. For Liberty and Love, with Lillian Lewis in the principal part, to a small house 12. The cause of Cuba will not be enhanced by this production. Two Little Vagrants 19, 20. Waite's Comedy co. 22-27.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Cissy Fitzgerald and The Foundling 13. Two Little Vagrants, with Mildred Holland, 15, 16 to good business. Hi Henry's Minstrels 18. The Sunshine of Paradise Alley 23. Margaret Mather 25.

GREENWICH.—RAY'S OPERA HOUSE (J. E. Ray, manager): John J. Black in A Big Heart 15 to fair house. Hi Henry's Minstrels 22.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): His Little Dodge 12; fair business; co. excellent.==MCDONOUGH'S THEATRE (J. C. Southmayd, manager): Bryant and Watson's Burlesquers 23. Lang's Operatic Burlesquers 27. Wood Sisters 30-Dec. 1. Brand of Cain 3, 4.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Joan Cravan in Enemies for Life 16; good performance; house fair. Hi Henry's Minstrels 19.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Henry E. Dixey, magician, delighted a large audience 12. The Sunshine of Paradise Alley 18. A Contented Woman 20.==OPERA HOUSE (T. J. Troy, lessee): Hands Across the Sea 20.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Waite's Opera co. closed a successful week 13. Hi Henry's Minstrels to a large and pleased audience 17. Patent Applied For 19. Enemies for Life 20.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Foundling 12 did not give satisfaction. Lillian Lewis in For Liberty and Love to light business 13. Waite's Comedy co. opened a week 15 with The Wife to a well filled house.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Wood Sisters 15-17; average business. The Girl from Ireland 19. A Big Heart 22. Alabama 23. Pawn Ticket 210 25. Peck's Bad Boy 29. Banda Rossa 30.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Waite's Comedy co. closed an engagement of two weeks 20. The Land of the Living 22. A Stranger in New York 23. Devere Concert co. 24. Morrison's Faust 25. Other People's Money 26, 27. Cameron Clemens co. 29-Dec. 4.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Aiden Benedict's Fabio Romani 9; fair house. Walter Whiteside 12 in Richelieu, supported by Frederick Paulding and a good co., to a large and pleased house.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Peters and Green's Comedy co. gave opening performance 9 to large and pleased audience. Fabio Romani, booked for 15, canceled. Local concert 25.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Aiden Benedict and Olive West in Fabio Romani to fair business; co. poor. Walker Whiteside, supported by Frederick Paulding, John M. Sturgeon, John L. Saphore and Lelia Wolstan, presented Richelieu in an excellent manner 10 to good business. The Manhattan Stock co. in A Celebrated Case, Rosedale, Hidden Hand, and Blue Grass 11-13 to crowded houses; co. excellent. Same co. 18-20. In Atlantic City 2. Eugenie Blair 3, 4.==ITEM: Albert Weis, of the Greenwall Theatrical circuit, was here last week, the guest of his son, Manager Dave Weis.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Wilber co. opened for a week with Chris and Lena 15 to a well filled and pleased house. Wilton Lackaye Dec. 1.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Daniel A. Kelley and a very good co. 8-13 presented Outcasts of a Great City. After Seven Years, Shadow Detective, Under a Mask, and Chris and Lena, at popular prices; satisfactory performances; good business. McFee's Matrimonial Bureau 17. Franklin and Miller Burlesque co. 24. Kronberg Concert co. 25. Joshua Simpkins Dec. 3.==DUPREE OPERA HOUSE (H. J. Rowe, manager): Richards and Pringle's Georgia Minstrels 23.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): Zelena 10.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager). Wilber Dramatic co. 8-12 had a fairly successful engagement and gave general satisfaction. Walker Whiteside 13 presented Othello to good house; performance excellent. Frederick Paulding deserves special mention. Henry Watterson lectured 15; large audience. Eugenie Blair 29. Wilton Lackaye 30. The Geisha Dec. 1.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Tims, manager): Walker Whiteside 11 in The Man in Black; performance faultless.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): Manhattan Stock co. in A Celebrated Case 10 to small but pleased audience. Dan A. Kelley 22-24.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, owner and manager): Louis James 8, 9 to largest houses of season. Digby Bell 10. Side Tracked 20. John Griffith 26.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Tennessee's Pardner 12; satisfactory performance; owing to storm audience light. Digby Bell 16.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dr. J. R. Leonard lecture 18.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Joe Flynn in McGinty the Sport 1 to fair house; good performance. Clay Clement in A Southern Gentleman and The New Dominion 4, 5 to good audiences. Primrose and West's Minstrels 6 to good business. The Isle of Champagne 8, 9 to good houses despite bad weather. A Boy Wanted 10 to big house; performance good. The Great Train Robbery 11 to topheavy house. Tim Murphy in Old Innocence 13 to good and enthusiastic audience. Robert B Mantell 15 in A Secret Warrant; large house; Mr. Mantell and Miss Behrens both were compelled to come before the curtain after each act. Otis Skinner in Prince Rudolph 16, 17 to large houses; this is the best play Mr. Skinner has had. The Mysterious Mr. Bugle 19. Stuart Robson 22, 1492 23. The Widow Jones 25. Nellie McHenry 27.==THE AUDITORIUM (A. R. Waterman, lessee and manager): Holden Comedy co. 7-14; good houses; performance good. Graham-Earle co. 14-16 to good houses; fair performances. Darkest Russia 17, 18. Bonnie Scotland 19, 20. Edwin Rostell 21-23.==ITEM: F. C. Zehrung, manager of the Funke, Lincoln, Neb., is now local manager of the Grand, replacing T. W. Barhydt.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Bruns and Nina Vandeville co. gave a fair performance 15; rain caused a small house.==ITEMS: Our circus people are about all in for the Winter.—Shipp's Mid-Winter Circus will open for the season 23.

ENGLEWOOD.—MARLOWE THEATRE (C. G. Kingwell, manager): Donald Robertson and Brandon Douglass in The Man in the Iron Mask 25. Christopher, Jr., Dec. 4.==ITEMS: The staff of the Marlowe is C. G. Kingwell, manager; H. M. Loomis, treasurer; Charles S. Sherman, musical director; George H. Padgett, doorkeeper; J. H. Crane, chief usher; Max Krause, stage manager and advertising agent; Al. H. Elliott, carpenter, and Charles Shepherd, properties.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Ole Olson by a competent co. drew largely 7, 1492, with a weakened cast and worn scenery, did well for two performances 14. Stuart and Zelma Rawlston introduced clever specialties. The Broadway Girl 21. The Heart of Chicago 22. The Sidewalks of New York 28.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Twelve Temptations 11; good business. The Prisoner of Zenda 20.

SHELBYVILLE.—OPERA HOUSE: Colonel R. G. Ingersoll lectured 10 to record receipts. In speaking of Mrs. Fiske to your correspondent, he pronounced her the greatest of English-speaking actresses.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): Chicago Boy Orchestra 8 pleased a fair audience. Field's Minstrels 12 to S. R. O.; specialties were new and well rendered; Craig, contortionist, deserves special mention. The Flints 22.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Boy Wanted to a good house 9.==ITEM: Durno, magician, left for Cincinnati 11 to arrange for his Eastern trip under the management of Charles H. Davis.

MATTOON.—THEATRE (William Foley, manager): Hogan's Alley 10 pleased a good house. Clay Clement in A Southern Gentleman 11 delighted a large audience.==ITEM: The Mullen Stock co., which leased the Dole Opera House for the season, gave up the third night on account of poor business; co. was very inferior and could not draw.

MT. CARROLL.—OPERA HOUSE (Harry J. Freeman, manager): Si Plunkard 11 to fair business; co. not up to expectations. John E. Dvorak 15.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Ole Olson 9 pleased house. A Boy Wanted 11 to a good house. The Broadway Girl 20. The Mysterious Mr. Bugle 22. 1492 25.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Clay Clement in A Southern Gentleman 10 to a good house. Tim Murphy 12 to a good business.

BELLEVILLE.—OPERA HOUSE (L. E. Tiemann, manager): Ward and Vokes in The Governors 13 to a large and pleased house. Ole Olson 14 to a good house.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly manager): Clay Clement in A Southern Gentleman to a fair house 12; excellent satisfaction. My Friend from India 18 to good business. A Night in New York 20.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Captain Ament's Circus Vaudeville 8-13 proved a weak attraction; performance not as represented. Robert Mantell 16. The Mysterious Mr. Bugle 18. 1492 22. The Flints 22-27. For Fair Virginia 29. Humanity 30. The Girl from Paris 3.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): The Slayton Tennesseeans 23.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Isle of Champagne 10 to a large and appreciative house. Robert Mantell in A Secret Warrant 13 gave satisfaction. Otis Skinner and a good co. in Prince Rudolph 15 to a large and fashionable audience. Tim Murphy 16. Ole Olson 20.

MURPHYSBORO.—LUCIEN'S OPERA HOUSE (J. J. Friedman, manager): Creston Clarke in The Last of His Race 15; fair audience; performance good. The Heart of Chicago 20. Ole Olson 28.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Nancy Hanks 14; fine performance; owing to bad weather attendance was fair. Rentz-Santley co. 17. 1492 20.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): Creston Clarke in David Garrick and The Last of His Race 13; attendance and performances good.==ITEM: Mr. Clarke lectured on Shakespeare at the Illinois Female College.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Cherry Sisters 11; good house. Bells of Shandon 16 canceled. Madeleine 20.

LINCOLN.—BROADWAY THEATRE (Comitt and Foley, managers): A Boy Wanted 12; large house; good satisfaction. The Broadway Girl 18. Hoyt's Comedy co. 22-27. Bells of Shandon 30. Next Congressman Dec. 2.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): The Nancy Hanks co. pleased a fair audience 13.==RENNICK OPERA HOUSE (B. G. Henion, manager): Bennett's Comedy co. 11-13 to deservedly poor business.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Nancy Hanks 12; fair audience. Widow Jones 24. 1492 24. Madeleine 25.

PANA.—NEW GRAND (Lou Roley, manager): Hogan's Alley 11; large and pleased audience. The Heart of Chicago 28.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): Rentz-Santley co. 16; topheavy house; performance satisfactory.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): The Broadway Girl, with Delmore and Wilson in the principal roles, to a good house despite rain 15; best satisfaction. Nellie Mc-

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Henry in A Night in New York 19. Clay Clement 25. Shanty Town Dec. 1. Prodigal Father 7.

INDIANA.

NEW ALBANY.—Lyceum Theatre (E. T. Beverly, manager): Turner's World of Novelties, booked for 12, 13, closed after matinee 13; performance below average; business light. W. Y. Turner, treasurer of the co., left after the first performance, taking with him all the available funds and leaving the members of the co. with unpaid salaries and board bills. Several of the co. are in really destitute circumstances, as they claim they have never received any salary since their opening, Oct. 28. It appears that the co. is under the management of M. E. Turner, who, it is claimed, is the wife of W. Y. Turner, and that she left with him. C. W. Grant and E. H. Robertson, both of whom were on the executive staff with Turner, assumed the management, and at their solicitation the matinee was given. As soon as they secured the receipts they left, taking with them all that Turner did not get. A benefit was given the co. 16, the receipts of which will enable them to reach their respective homes. Minassians' troupe of Arabs and Turks were among the unfortunate members. They will leave 20 for Little Rock, Ark., where they join Hummel, Hamilton and Sell's Circus. A Baggage Check ==ITEM: J. H. Meech, formerly of the Academy of Music, Buffalo, assumed the management of The Man in the Iron Mask at Evansville 4.

W. L. Grove.

MARION.—Grand Opera House (Willmore and Edmiston, managers): The Girl from 'Frisco drew a fair audience 10; the play has nothing to recommend it. For Fair Virginia 17. Egypta (local) 18-20. Montezuma of Mexico 22.==White's Theatre (E. L. Kinneman, manager): A Hired Girl, with James T. Kelly in the title-role, was a strong attraction 11; W. P. Sweatnam and Fannie Fields were excellent. Kathryn Kidder and co. in Madame Sans Gene 13; Miss Kidder, Gustave Frankel, and Harry Glazier deserve much praise. Devil's Auction 17. Clay Clement 18. My Friend from India 20. Gus Hill's New York Stars 25.==ITEMS: Gus Heege is with The Girl from 'Frisco, revising the play. At Fond du Lac it they will be joined by Carl Burt, who will replace Clayton Legitt. Charles E. Blaney, author of A Hired Girl, is visiting the co. and will put on a new finish in the second act, using a large balloon.—Harry Austin, of the Austin Comedy co., is visiting his mother here.—C. C. Kirkpatrick, dramatic critic for the *Morning News*, has resigned to accept a similar position with the Evansville *Times*.—D. B. Sweetser, proprietor of the Sweetser Opera House, which burned here three years ago, and lessee of the Faurot Opera House, at Lima, Ohio, last season, has assigned for the benefit of creditors.—Mrs. Gustave Frankel, who plays Madame De Bovigor in Madame Sans Gene, while lighting a fire in a natural gas stove 13 had her eyebrows and lashes singed and her neck, face and hands severely burned. It will be several days before she can resume her part in the play.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia 12; pleasing peformance to S. R. O. A Hired Girl 13 to good business; performance good. Devil's Auction 15 to good business; good performance. The Man from Mexico 24. The Rays 25-27. A Boy Wanted Dec. 3.

CONNERSVILLE.—Andre Theatre (D. W. Andre, manager): Sackett and Porter Dramatic co. 15 in Man and Master; good house; pleased audience.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): Twelve Temptations 12 to good house. Secret Service 15. My Friend from India 17.

PORTLAND.—Auditorium (Lindamood and Andrews, managers): Montezuma of Mexico 23.

TERRE HAUTE.—Grand Opera House (T. W. Barhydt, lessee and manager): Creston Clarke and an excellent co. gave satisfaction in The Last of His Race 14. Secret Service 12. Twelve Temptations was well presented 13 to good business. My Friend from India amused a fair audience 15.

SOUTH BEND.—Oliver Opera House (J. and J. D. Oliver, managers): Christopher, Jr., 12; excellent co.; average attendance. The Mysterious Mr. Bugle 25.==ITEM:. Mrs. Arsene Perrilliat (Lottie Hollywood) is a yellow fever refugee from her home at New Orleans, and with her child is visiting her sister, Mrs. Foster Reynolds, at Indianapolis.

AUBURN.—Henry's Opera House (J. C. Henry, manager): E. A. Gardner, lecture, 13. Blasdell and Brown co. 29-Dec. 4.

MUNCIE.—Wyson's Grand Opera House (H. R. Wysor, manager): The Girl from 'Frisco 8 to small business. Primrose and West's Minstrels 10 to good house; audience pleased. The Prodigal Father 12 to well-filled house; good performance.

GOSHEN.—The Irwin (Frank Irwin, manager): Christopher, Jr., 12; one of the best attractions ever here, and deserved a better house.

HARTFORD CITY.—Van Cleve Opera House (W. L. Van Cleve, proprietor and manager): The Girl from 'Frisco 9 to crowded house; audience delighted.

COLUMBUS.—Crump's Theatre (R. F. Gottschalk, manager): Hogan's Alley to S. R. O. 6. Shanty Town 18. E. R. Spencer 24. A Boy Wanted Dec. 1.

WABASH.—Harter's Opera House (Alfred Harter, manager): A Hired Girl 10; large house; fair co. Madame Sans Gene 18.==ITEM: John R. Compson, Belle Goldie, and Vera Dorrie joined A Hired Girl co. here.

LOGANSPORT.—Dolan's Theatre (William Dolan, manager): Gus Hill's Masqueraders to fair house 13. Madame Sans Gene 16. Clay Clement 19. Nellie McHenry 27. Gus Hill's New York Stars 29. Primrose and West Dec. 1.

EVANSVILLE.—Grand (King Cobbs, manager): Secret Service 11. My Friend from India 13; good house. Never Again 18. The Nancy Hanks 20.==People's (T. J. Graves, manager): Twelve Temptations 14 to good house. A Boy Wanted 21.

BRAZIL.—McGregor Opera House (C. O. Shultz, manager): Billy Link's Vaudeville co. 11-13; business poor; performances satisfactory. Harry Mack, hypnotist, 15; poor business. Captain of the Nonsuch 18.

ELWOOD.—Opera House (Joe A. Kramer, manager): The Girl from 'Frisco gave satisfaction 11 to fair business. Murray Comedy co. opened 15 for a week; performances excellent; specialties clever.==ITEM: Mina Gennell has recovered from an attact of the grip, and is playing her parts in the Murray Comedy co.

ROCKVILLE.—Opera House (D. Strouse, manager): James Paxton Voorhees 16; small house; satisfaction fair. Elihu R. Spencer 25.

FRANKFORT.—Columbia Theatre (G. Y. Fowler, manager): The Prodigal Father 10 to good business. Elihu R Spencer 29.

MIDDLETOWN.—Elliott Opera House (Jap Van Matre, manager): Elihu R. Spencer in Othello 17; crowded house; audience pleased. Mr. Spencer was excellent. Frank Henning deserves special praise.

ELKHART.—Buckles Opera House (David Carpenter, manager): The Electrician 13 pleased a good house.

VINCENNES.—McJimsey's Theatre (Guy McJimsey, manager): A Baggage Check gave indifferent satisfaction 6. The Captain of the Nonsuch to light house 16; co. and play excellent.==ITEM: The local Elks are rehearsing for a minstrel performance to be given Dec. 2.

DUNKIRK.—Todd Opera House (Charles W. Todd, manager): Elihu R. Spencer 29.

ANDERSON.—Grand Opera House (A. M. Wellington, manager): The Prodigal Father 11; excellent performance; fair business. A Hired Girl to fair business 12; performance fair. Secret Service 13. Devil's Auction 16; big business. Go-Won-Go-Mohawk 22.

HUNTINGTON.—Opera House (H. E. Roseborough, manager): Gus Hill's Gay Masqueraders 12; large audience; great satisfaction. Madame Sans Gene 19.

INDIAN TERRITORY.

MUSCOGEE.—Turner's Opera House (N. K. G. Shepard, manager): Robert J. Burdette 11 to full house; audience delighted; receipts $142. A Thoroughbred 17. Uncle Josh Spruceby 23. A Night at the Circus 29.

SOUTH McALESTER.—Capital Opera House (Foltz and Johnson, managers): A Thoroughbred 18. Don Cæsar de Bazan 22.==ITEM: The Opera House changed managers 15, Joe Foltz and J. C. Johnson succeeding S. Crowe. The new management will put in electric lights, and will have everything in first-class shape.

ARDMORE.—Opera House (H. Caronson, manager): Thomas W. Keene 29.

IOWA.

DES MOINES.—Foster's Opera House (William Foster, manager): Robert Mantell in A Secret Warrant to good and pleased business 9. Bonnie Scotland 10 to fair business. Otis Skinner and an excellent co. in Prince Rudolph 11; good business and satisfaction; performance one of the best of the season. Paul Cazeneuve in The Three Guardsmen to light business 12, 13; co. well received. 1492 17. Isle of Champagne 20. Stuart Robson 25. Captain Impudence 26, 27. Field's Minstrels 29. Ward and Vokes 30.==Grand Opera House (William Foster, manager): Davis Brothers' U. T. C. to good business 8-10. Darkest Russia 11-13; large business; good performances. Captain's Mate 19, 20. Si Plunkard 21-23.

DAVENPORT.—Burtis Opera House (Chamberlain, Kindt and Co., managers): Professor Flint, hypnotist, closed a week's engagement 13 to successful business. Tim Murphy in Old Innocence and Sir Henry Hypnotized 14 to unusually good audience; enthusiastic applause. Joseph Holland in The Mysterious Mr. Bugle 16. Robert Mantell 17. 1492 21. Madeleine 22. Isle of Champagne 27. Nellie McHenry 28. The Girl from Paris Dec. 2. Al. G. Field's Minstrels 5.==ITEM: The patrons of the Burtis are much pleased with the new drop-curtain, which was used for the first time 14. It is the work of Louis Kindt, father of Manager Kindt.

BURLINGTON.—Grand Opera House (Chamberlin, Harrington and Co., managers): The Isle of Champagne 11 to large business. Richard Golden was excruciatingly funny. Katherine Germaine sang better than she acted. Blanche Chapman was effective. Otis Skinner and a strong co in Prince Rudolph 13 delighted a fair audience. Mr. Skinner does splendid work. He was ably assisted by Maud Durbin, Frederick Mosely, and L. Sylvester. Tim Murphy in Old Innocence 15 to light business. Mr. Murphy was warmly received. The Mysterious Mr. Bugle 17. Lady Minstrels (local) 18. Madeleine 23.

CLINTON.—Davis Opera House (William McMillan, manager): Boston Continuous Vaudeville co 8-13 to deservedly poor business. Edouard Remenyi, assisted by William Sauvelt and Louise Brehany, in concert 15 pleased a full house. Franz F. Kohler, formerly of this city, and lately returned from Europe, made his appearance here as a solo violinist 16 and was heartily received. The Isle of Champagne 26.==ITEM: The walls of the new Economic Theatre are now up to third story, and if weather permits will be rushed to completion for opening last of Jan.

ELDORA.—Wisner Opera House (J. C. Crockett, manager): The Ottumwa Male Quartette 10; small but pleased house. Ida Fuller 25.

DUBUQUE.—Grand Opera House (William T. Roehl, manager): J. C. Lewis and co. in Si Plunkard 13; good audience and pleased. Faust Brothers' co. 15-17; good business.

MASON CITY.—Parker's Opera House (Carl A. Parker, manager): Alabama Dec. 8.

FORT MADISON.—Ebinger Grand (Elliot Alton, manager): Eccles' Girls (local) 10; fair house. Eunice Goodrich 11, 12; fair business. Holden Comedy co. opened for a week 15 to good business; general satisfaction.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): Si Plunkard 8 to large business. Maximilian Dick Concert co. 9 to good house. Paul Cazeneuve 18. Gillhooley's Reception 22. The Isle of Champagne 24.

IOWA CITY.—Opera House (J. N. Coldren, manager): Otis Skinner in Prince Rudolph 12; large house; excellent satisfaction. Si Plunkard 19.

DECORAH.—Grand Opera House (B. B. Morse, manager): The Three Guardsmen 10.==Steyer's Opera House (George Higgins, manager): John Dillon 17.

BOONE.—Phipps Opera House (Wiley, Phipps and Kirby, managers): Rozeen Comedy co., booked for 8-10, played one night to a light house; performance not repeated; co. stranded. Hoyt's Comedians to light houses 11-13. Paul Cazeneuve 15, 16. Cinematographe 18-20.

GREENFIELD.—Warren Opera House (E. E. Warren, manager): Chicago Boy Quartette 19.

ALGONA.—Call Opera House (Alexander White, manager): E. Mard, magician, 10 to small house; performance satisfactory. Ottumwa Male Quartette 28.

SIOUX CITY.—Grand Opera House (A. B. Beall, manager): Beach and Bowers' Minstrels 9 to the capacity; performance excellent. The Girl from Paris, with Edgar Halstead and Mamie Gilroy in the leading roles, did heavy business 11; co. above the average.

MARSHALLTOWN.—Odeon Theatre (Ike C. Speers, manager): The Isle of Champagne 13 was well received by a good audience. Darkest Russia 15; good business; excellent satisfaction. 1492 18. Captain Impudence 20.==Sieg Theatre (W. H. Evans, manager): Ida Fuller 22.

MISSOURI VALLEY.—New Theatre (William Harmon, manager): Della Pringle 22-27.

OSKALOOSA.—Masonic Opera House (E. M. Fritz, manager): Slayton Concert co. 13; meritorious co.; poor business. Lew Hall's Colored Minstrels 19, 20.==ITEM: Oskaloosa Lodge of Elks is preparing to initiate a large class into the order Dec. 2.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): 1492 16. Isle of Champagne 22.==Turner Opera House: Payton co. 15-20.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): Paul Cazeneuve in The Three Guardsmen to light business 11, 12 created a good impression. The Mysterious Mr. Bugle 15. Bonnie Scotland 16; business fair. 1492 had good house 19. The Isle of Champagne 23. Holden Comedy co. 25. Stuart Robson 26. Girl from Paris Dec. 1. Ward and Vokes 2. Field's Minstrels 3.

COUNCIL BLUFFS.—Dohany Theatre (George N. Bowen, manager): Beach and Bowers' Minstrels 10; fair business. A. Y. Pearson's co. opened for a week 14, presenting The White Squadron; splendid business; good performance. Warner's Comedy co. 21-26. Al. Field's Minstrels 27.

FAIRFIELD.—Grand Opera House (Louis Thoma, manager): Al. G. Field's Minstrels 13 to S. R. O.; excellent performance.

KEOKUK.—Opera House (D. R. Craig, manager): Robert B. Mantell 12 in A Secret Warrant to good business. 1492 did good business 15. Al. G. Field's Negro Minstrels 18.

KANSAS.

TOPEKA.—Grand Opera House (O. T. Crawford, local manager): Redpath Concert co. 12 packed the house. My Friend from India 15.==Crawford's Opera House (O. T. Crawford, local manager): William Warmington's The Girl from Paris 8 drew a fine audience, and evoked more laughter than any show that has visited us for years; scenery pretty, costumes fetching, and the cast left nothing to be desired; Edgar Halstead, J. C. Marlowe, William Blaisdell, Harry Hersmen, Mamie Gilroy, and Carrie Behr were exceptionally pleasing. The altitudinous recalcitrations of Mlle. Fleurette made some of the audience gasp. Joe Flynn and his excellent co. of specialty people 12 in McGinty the Sport drew a fair and pleased house. The star is ably assisted by J. W. Mack, C. F. Jerome, C. H. Boyle, John Fields, W. C. Le Tort, Lillian Dayton, Mattie Nichols, Clara Bell, Bonita Loring, Margie Bennett, Alice Mack, Belle and Sadie Schuman, and Carrie Graham, the latter of whom has a specialty in character work that is noteworthy and uncommon. Van Amburg's U. T. C. 13 proved that the republican drama is by no means dead yet. W. S. Hart 18-20.

Thomas R. Hyatt.

OSWEGO.—Opera House (Bradley and Rose, managers): Mackay Opera co. 6; S. R. O.; co. good. Sadie Raymond in Daisy the Missouri Girl 10 to large and appreciative audience. Edna Paige Repertoire co. 13. A Thoroughbred 15.

WINFIELD.—Grand Opera House (T. B. Myers, manager): William L. Roberts and Olive Martin gave an excellent performance of Don Cæsar de Bazan 8 to a poor house. Ole Olson, with Ben Hendricks in the title role, was well presented 11 to good business. Sharpley's Lyceum Theatre co. 15-20.

PITTSBURG.—Opera House (W. W. Bell, manager): Daisy the Missouri Girl 9; good house and co. Helen Russell's English Sports 11; fair house; co. only fair. A Night at the Circus 13; good house and co. Chase-Lister co. 15-20.

WELLINGTON.—Wood's Opera House (Asa M. Black, manager): Ole Olson pleased a fair house 10. Black Trilby 22. Head and Western co. 29-Dec. 4.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): W. S Hart in The Man in the Iron Mask 13; fair audience; performance first-class. Al. G. Field's Minstrels Dec 1.

COFFEYVILLE.—Opera House (Luther Perkins, manager): Uncle Josh Spruceby co. 3; S. R. O. Sadie Raymond 6; fair business. Mackay Opera co. 10; large audience; every reserved seat sold. Helen Russell's London Sports co. 13; full house; satisfactory business.

HOLTON.—Harmon's Opera House (J. H. Jarvis, manager): The Paiges 8-13 to S. R. O. entire week; receipts $655; co. excellent. W. S. Hart 29. Mackay Opera co. 22. Beach and Bowers' Minstrels 26.

GREAT BEND.—Grand Opera House (Captain Lewis, manager): McCabe and Young's Black Trilby co. 19.

LEAVENWORTH.—Crawford's Grand Opera House (M. B. Donavan, manager): U. T. C. 10. Joe Flynn in McGinty the Sport 13; good business. Frank E. Long co. 14-20.

ATCHISON.—Theatre (John Seaton, manager): The Girl from Paris drew a large audience and gave satisfaction 9. The Isle of Champagne 18.

FORT SCOTT.—Davidson Theatre (Harry C. Ernich, manager): Black Trilby 8; topheavy house. Railroad Jack 11; poor performance to fair house. A Night at the Circus to good and pleased audience 12. Hogan's Alley 18. Field's Minstrels 19.

LYONS.—Butler's Opera House (Fred R. Lutz, manager): Kempton Komedy Ko. to fair business 11-13 in Black Flag, Finnigan's Fortune, and The Jail Bird. Lillian Mason made a hit with Charles K. Harris' song, "I Just Came Back to Say Good-Bye." Mack Swain deserves mention. McCabe and Young's Black Trilby 18.

PARSONS.—Opera House (O. P. M. Wiley, manager): Burdette lecture 12. A Night at the Circus 15; fair business; weather bad. Cherry Sisters, booked for 17, canceled. Helen Turner in Robin Hood, Jr., 19. Chase-Lister co. 22-27.

OTTAWA.—The Rohrbaugh (Charles H. Ridgway, manager): McCabe and Young's Black Trilby 11; poor performance; light business. W. S. Hart 15.

WICHITA.—Crawford Grand Opera House (E. L. Martling, manager): Frank E. Long co. in repertoire 8-13 to good business. Redpath Concert co. 11; satisfactory entertainment to good business.

JUNCTION CITY.—Opera House (T. W. Dorn, manager): Ole Olson, with Ben Hendricks in the title-role and John Lawson in bicycle specialty, 8; good business. W. S. Hart, supported by Constance Williams, in The Man in the Iron Mask and The Bells 11, 12; excellent performances to moderate business. American Theatre co. 15-20. Mackay Opera co. 23. Heart of Chicago Dec. 2. A. Y. Pearson Stock co. 6-11.

KENTUCKY.

OWENSBORO.—New Temple Theatre (Pedley and Burch, managers): My Friend from India 12; good house and performance. William Bonelli in The Captain of the Nonsuch 15; small house; performance below average. A Baggage Check 17. The Man from Mexico 29. Otis Skinner Dec. 2.

FRANKFORT.—Capital Opera House (John L. Scott, Jr., manager): Turner's World of Novelties 8 to fair audience; poor performance. A Baggage Check 19. Alf Donnan's Show 29.

DANVILLE.—Opera House (C. T. Veatch, manager): Fremont Comedy co. in repertoire opened for a week to a fair and satisfied house 15. Bernard's Vaudeville 25. Andrews Opera co. 30.

FULTON.—Vendome Opera House (R. Paschall, manager): Old Farmer Hopkins 12; light business; performance good. The Heart of Chicago 16.

BOWLING GREEN.—Potter's Opera House (J. N. Robertson, manager): The Heart of Chicago 12; fair business. No booking for December, owing to cancellations.

LEXINGTON.—Opera House (Charles Scott, manager): Wilbur Opera co. closed a week 13 to fair business; performances first-class. Baldwin-Melville co. opened for a week 15 to S. R. O.; performance good.

GEORGETOWN.—Barlow's Opera House (J. W. Kellar, manager): Turner's World of Novelties 11; fair audience; performance poor. A Baggage Check 20.

PARIS.—Grand Opera House (D. C. Parrish, manager): Alf Donnan's Show, billed for 17, failed to arrive. A Baggage Check 20.

RICHMOND.—White-Bush Opera House (Joe Bush, manager): Alf Donnan's Vaudeville 19. Lyceum Vaudeville co. Dec. 5.

HENDERSON.—Opera House (Atkinson and Levy, managers): My Friend from India 11; splendid performance; fair house. A Baggage Check to small house 16. A Boy Wanted canceled 23.

ASHLAND.—The Ashland (W. Meinhart, manager): McNulty's Visit 24.

LOUISIANA.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): A Bunch of Keys 8; large house. Al. G. Field's Minstrels tested the capacity of the house 12. Receipts, $1,030, the record for the house. Fitz and Webster 17. Polk Miller 20. Woolford Dramatic co. 22-27.

MAINE.

PORTLAND.—The Jefferson (Fay Brothers and Hosford, managers): Fanny Rice in At the French Ball 12, 13; delightful performance; good business. John and Marion Manola Mason in Friend Fritz 16, 17 to large houses. Both stars looked and sang better than for several years. The Wizard of the Nile 20. Blue Jeans 22. The Tarrytown Widow 25. Banda Rossa 27.==Theatre (Charles C. Tukesbury, manager): Bennett and Moulton co. played a big week 8-13; co. strong. Lillian Kennedy 19, 20.==City Hall (George R. Libby, agent): Apollo Male Quartette 17 was well attended.==ITEMS: Mr. Hosford, of Fay Brothers and Hosford, was in town 12.—Adelaide Mason, daughter of Marion Manola Mason, is now playing in Friend Fritz. She finished her schooling in this city last season, and her maiden appearance here 16 was a signal for outbursts of applause. A beautiful floral gift was presented to her from some of her many friends in this city. She showed considerable of the ability inherited from her mother.

BATH.—Columbia Theatre (E. D. Jameson, manager): Blue Jeans 15; fair house; audience pleased. The Fast Mail 18.

BIDDEFORD.—City Opera House (K. W. Sutherland, manager): Lillian Kennedy in The Deacon's Daughter 8; good house and performance. Blue Jeans 12; owing to stormy night did not draw as well as it otherwise would have done; every one pleased. The Wizard of the Nile 17; large and pleased audience. Fanny Rice 20. Miles Stock co. 23-27. The Country Gentleman Dec. 1. The Gormans 6.

OLDTOWN.—City Hall (Gates and Getchell, managers): Miles Ideal Stock co. 12, 13 to good business, presenting Michael Strogoff. Blacksmith's Daughter, and Damon and Pythias. Same co. 22. Whittier and Martine Comedy co. 29-Dec. 4.

BANGOR.—Opera House (F. A. Owen, manager): The Fast Mail to good business 13; enjoyable performance. The Gormans 27.==The Nonombega (H. C. Bean, manager): Empire Stock co. 29-Dec. 4.==City Hall (H. O. Peirce, agent): Apollo Male Quartette 15; large and fairly pleased audience. Redpath Concert co. 29.

EASTPORT.—Memorial Opera House (Wilbor A. Shea, manager): Lillian Tucker co opened for a week 15 to large house and gave satisfaction.

BELFAST.—Opera House (F. E. Cottrell, manager): The Fast Mail to small house 15. Blue Jeans 19.

WESTBROOK.—The Westbrook (A. Spear, manager): Oxford Concert co. 24.==ITEM: The Westbrook is a new house with a seating capacity of 800 and a stage 24 x 41.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): A Contented Woman 14. Thomas E. Shea finished his engagement of a week 13, having averaged fair business. Waite's Opera co. opened 15 for a week; receipts fair; entertainment is giving satisfaction. Joseph W. Smith takes excellent care of the leading tenor roles, and he is well supported; specialties worthy of mention. The Gormans 22. The Wizard of the Nile 23. Banda Rossa 24. Joseph Murphy 25. Fanny Rice 26, 27.==Music Hall (W. H. Boody, manager): The May Howard co. to large houses 11-13. A Gay New Yorker 15-17 had anything but a gay time here after its first performance. A Jay from New York 18-20. The Wood Sisters 22-24. The Fast Mail 25-27.==ITEMS: The home of managers Fay, of the Opera House, was the scene of a lively fire 16, which entirely destroyed the interior of the dwelling and narrowly missed suffocating the inmates.—Stephen Bogrett, of the Jefferson Theatre, Portland, is acting as temporary treasurer of the Opera House since the resignation of Mr. Goss.—The pavilion of the Willow Dale Summer Resort was burned to the ground last week.—The Nickelodeon is doing a good business and apparently pleasing.—Howard and Sheedy, who were endeavoring to establish a rival Nickelodeon, were refused a license after much quibbling.

Ormsby A. Court.

SPRINGFIELD.—Gilmore's Court Square Theatre (W. C. Lenoir, manager): Ullie Akerstrom closed a three days' engagement 23, presenting A Waif of London, A Bachelor's Housekeeper, Cinderella, and Under the City Lights, with good specialties. Katie Emmett in The Waifs of New York 15; topheavy house; co. excellent. Alabama 16; co. is well balanced. William Nichols, Zenaide Williams, and Fred Mower being especially distinguished. Roland Reed 19. U. T. C. 20. Joe Ott 22. The Sunshine of Paradise Alley 25, 26. The Wizard of the Nile 27. Margaret Mather 29. Edwin Dwight.

NEW BEDFORD.—Theatre (William B. Cross, manager): World, Keller and Mack in Town Topics 11; large audience; fair co. Hi Henry's Minstrels 13; large audience; good co. A Contented Woman 16.

NORTHAMPTON.—Academy of Music (W[illiam] H. Todd, manager): Ullie Akerstrom 15-20 presented Under the City Lights, The Beautiful Slave, The Bachelor's Housekeeper, A Strange Marriage, The Egyptian Dancer, A Waif of London, A Prisoner of Fate, A Crushed Tragedian, Streets of New York, Cinderella; performances not up to standard. The Pay Train 25. The Sunshine of Paradise Alley 27.

NORTH ADAMS.—Columbia Opera House (W. P. Meade, manager): The Hearthstone 12 to light business. Richards and Canfield in My Boys 16; satisfactory performance. Sallie Stembler captured the audience, which unfortunately was small, with her singing. A Railroad Ticket 20. The Tarrytown Widow 21. Town Topics 23.==Wilson Opera House (W. P. Meade, manager): Dark.==ITEMS: The Barb Wire Minstrels (local) started for East Windsor 1, but were snowbound and did not arrive in time to give a performance.—The Father Mathew Dramatic Club will shortly present A Celebrated Case.

LAWRENCE.—Opera House (A. L. Grant, manager): Dr. J. C Bowker lectured to fair house 10. Thomas E. Shea in The Man-o'-War's Man 11; good house; enthusiastic audience. Lillian Kennedy in The Deacon's Daughter pleased a fair house 12. Apollo Male Quartette 13 to good business. Alma Chester began a week 15 to fair business. The repertoire includes At the Picket Line, Wife for Wife, The Danites, An American's Victory, A Bowery Pearl, and Ticket of Leave. Banda Rossa 23. The Fast Mail 24. The Gormans 25. Blue Jeans 27. Clementine DeVere Concert co. Dec. 1.

WORCESTER.—Theatre (James F. Rock, manager): Shore Acres did the usual phenomenal business 11-13. Donnelly and Girard had fair houses in The Geezer 15, 16. The piece proved enjoyable and Mae Lowery scored a big hit. The Wizard of the Nile 24. Patent Applied For 25. The Tarrytown Widow 26, 27.==Lothrop's Opera House (Alfred T. Wilton, manager): Brother for Brother, with an

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excellent cast, drew heavily 15-17. Thomas E Shea next.

WESTFIELD.—Opera House (Clarence Van Deusen, manager): Alabama 17; fair house; charming play. Gem Opera House (A. H. Furrows, manager): Brady's vertiscope proved a big drawing attraction 12, 13. Cinemetographe 18-20. Turner's Comedians 22-27.

GREENFIELD.—Opera House (Thomas L. Lawler, manager): Professor Dunbar, magician, 19. The Tarrytown Widow 25. The Sunshine of Paradise Alley 29.

TURNERS FALLS.—Colle Opera House (Fred Colle, manager): Stetson's U. T. C. 19.

NEWBURYPORT.—Opera House (Thomas E. Cutter, manager): Lillian Kennedy in The Deacon's Daughter 16; large audience. The Gormans 7.

PLYMOUTH.—Davis Opera House (Perry and Caverly, managers): The Volunteer 11, 12 pleased crowded houses. The Pay Train 17 to fair business. Banda Rossa 19. A Gay New Yorker 22.

MILFORD.—Music Hall (H. E. Morgan, manager): German Brothers in Mr Beane from Boston pleased a large audience 11. Joseph Greene co. open a week's engagement 22-27. Pinafore Dec. 14.

MARLBORO.—Theatre (F. W. Riley, manager): The Pay Train 15 to poor business. Sawtelle's Dramatic co. 15-20 in repertoire. The Captain's Mate, Around the World in Eighty Days, Infatuation, Maine and Georgia, Streets of New York, and Miss Harum Scarum, opening to a crowded house; attendance rest of week fair; general satisfaction. Vaudeville is the leading feature. Kate Rooney 25, Joseph Greene co. Dec. 13-18.

LYNN.—Theatre (Dodge and Harrison, managers): A Gay New Yorker 11 pleased to good business. A Contented Woman 13. When London Sleeps 15, 16 pleased topheavy houses. Katie Emmett 19. Waite's Comic Opera co. 22-25.

HOLYOKE.—Opera House (W. E. Kendall, manager): Katie Emmett 17; poor attendance; performance satisfactory. A Contented Woman 18. Ullie Akerstrom 22-27.——Empire (T. F. Murray, manager): Katie Rooney in The Girl from Ireland 11-13. Town Topics 15-17. Both to fair business. A New England Home 25-27.

FITCHBURG.—Whitney Opera House (J. R. Oldfield, manager): Alma Chester co. 8-13; good business. Repertoire consists of Wife for Wife, At the Picket Line, The Danites, An American's Victory, A Bowery Pearl, and Ticket of Leave. A good audience greeted The Star Gazer 16. Joe Ott has the assistance of a good co., including Matt and Phil Ott, Tim Cronin, and Louise Montrose, and they give a pleasing performance.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Temple Quartette 12. The Gormans 13 in Mr. Beane from Boston did their usual business. Katherine Rober made her first appearance in this city 15 and created a favorable impression; good audience. Doris was the opening play, and during the week Miss Rober will appear in Fanchon, Pink Dominoes, The Clemenceau Case, Miss Dixie, A Girl from the Circus, A Heroine in Rags, Moths of Society, and The Paymaster. Supporting co. good. Patent Applied For 22, 23. Oliver Byron 29-Dec. 1.

PITTSFIELD.—Academy of Music (Maurice Callahan, manager): Veriscope of Corbett-Fitzsimmons fight 11; attendance large. Lewis Morrison in Faust 13. My Boys 15 to small house, owing to bad weather; performance good. Katie Emmett in Waifs of New York 16; small house; performance good. A Railroad Ticket 22. Town Topics 23.

SALEM.—Mechanic Hall (Andrews, Moulton and Johnson, managers): Gayest Manhattan 18. Bennett and Moulton co. 22-27.

WALTHAM.—Park Theatre (Edward Davenport, manager): The Pay Train to poor business 12. Peck's Bad Boy; pleasing performance to light business. Union Opera co. 29-Dec. 1.

BROCKTON.—City Theatre (W. B. Cross, manager): Town Topics, presented by a good co., pleased a fair house 10. Hi Henry's Minstrels gave a good performance to large audience 12. A Contented Woman 15. Banda Rossa 16; fine entertainment. Katherine Rober co. 22-27. Chimmie Fadden 29. Past Mail 30. Margaret Mather Dec 4.

MARYLAND.

FREDERICK.—City Opera House (P. E. Long, manager): Other People's Money 16; small house, owing to rain; performance first-class. Eight Bells Dec. 4.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Ariel Ladies' Sextette entertained a large audience 11. In Atlantic City 16; satisfactory performance; large house. Louise H. Ormdorff 18.

HAVRE DE GRACE.—City Opera House (J. H. Owens, manager): Joan Renolds failed to fill date 15-20. Horace Ewing in Widow Bedott 24.

CUMBERLAND.—Academy of Music (Mellinger Brothers, lessees and managers): In Atlantic City (return engagement) 15; good house; creditable performance. Widow Bedott 25.

MICHIGAN.

LANSING.—Baird's Opera House (James J. Baird, manager): Black Patti's Troubadours to a small but enthusiastic audience 12. Humanity drew fairly 17. Colonel Ingersoll 23. The Prisoner of Zenda 24. My Friend from India 28.——Star Theatre: Bryan's Comedians 22-27.——Item: R. G. Jones, who for years has been the efficient and obliging treasurer at Baird's, resigned his position on the *State Republican* 11 and has accepted a position on the Cleveland *Plain-Dealer*. Dwight J. Hobson will succeed him in the box-office.

GRAND RAPIDS.—Powers' (O. Stair, manager): At Piney Ridge 15-17; play beautifully mounted and fairly acted; business fair. Humanity 18-20. Henry Miller 22. Secret Service 23, 24.——Grand (O. Stair, manager): Larrigan's Ball 15-17 to fair audiences; play and co. poor. Black Patti's Troubadours 18-20.

SAGINAW.—Academy of Music (J. H. Davidson, manager): Roland Reed 9 in A Man of Ideas to a large house. Christopher, Jr., 10 (return engagement) to pleased audience. Black Patti's Troubadours 13; excellent performance. Humanity 15. At Piney Ridge 18.

FLINT.—Stone's Opera House (Stone and Thayer, managers): Hogan's Alley 15; fair performance to good house. Side Tracked 16. The Prisoner of Zenda 22.

MUSKEGON.—Opera House (F. L. Reynolds, manager): Secret Service 22. Clifton and Hurlburt's Minstrels 25. Frederick Hardie 26. Madame Sans Gene 29. Modjeska 30.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): Black Patti's Troubadours 16; good house and entertainment.

DOWAGIAC.—Beckwith Memorial Theatre (W. T. Leckie, manager): Madame Sans Gene 24. Gus Hill's World of Novelties 30.——Item: Manager Leckie and several other prominent citizens will go to Kalamazoo to join the Elks 17.

GRAND HAVEN.—Opera House (A. E. Andreas, manager): Gillett's Vaudevilles 22.

COLDWATER.—Tibbits' Opera House (John T. Jackson, manager): Clifton and Hurlburt's Minstrels 15. Larrigan's Ball 20. Concert 24. Brooke's Chicago Marine Band 27. O'Hoolihan's Silver Wedding 30.

ADRIAN.—New Croswell Opera House (C. D. Hardy, manager): At Piney Ridge 12; small house, but pleased everybody. Black Patti's Troubadours 15; good house and performance; Ernest Hogan was especially pleasing. Gilmore and Leonard's Hogan's Alley 16; crowded house. J. E. Toole 22. Frederick Warde 23.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): Black Patti's Troubadours to a fair house 10. Humanity 16; small but pleased audience. At Piney Ridge 18. The Prisoner of Zenda 19. Henry Miller 23. My Friend from India 24. Secret Service 25. Isham's Octoroons 29. Madame Sans Gene 30. Fallen Among Thieves Dec. 2.

CHARLOTTE.—Thomas Opera House (Baughman and Sleator, managers): Hofman-Leggett Concert co. 15; large house; fine co.

KALAMAZOO.—Academy of Music (R. A. Bush, proprietor and manager): Black Patti's Troubadours 17; light business; audience pleased; good specialties. Secret Service 20. My Friend from India 23. Madame Sans Gene 25. Prisoner of Zenda 26.——Grand Opera House (A. J. De Clark, manager): Clifton and Hurlbut's Minstrels 19. Cherry Sisters 23, 24.

YPSILANTI.—Grand Opera House (Byers and Cramer, managers): Side Tracked 15; deservedly light house. The Prisoner of Zenda 17. Frederick Warde 22. Brooke's Chicago Marine Band 29. My Friend from India 27.——Item: Mr. and Mrs Harry Kelly, of Jack and the Beanstalk co., are spending the week here with their son.

ANN ARBOR.—Athens Theatre (L. J. Lisemer, manager): Elks' benefit 12 was an immense success. At Piney Ridge 13; excellent co.; poor house. J. E. Toole 18. The Prisoner of Zenda 23. Frederick Warde 24. Secret Service 27. Fallen Among Thieves 29. Modjeska Dec. 2.

MINNESOTA.

OWATONNA.—Auditorium (F. M. Smersh, manager): The Gay Matinee Girl 15. Maximilian Dick 17. Paul Cazeneuve 24.

WINONA.—Opera House (J. Strasilipka, manager): The Pulse of New York 9; light house; specialties good. Robert Mantell 20.

CROOKSTON.—Grand Opera House (T. H. Bjoin, manager): Pulse of New York 17. In Old Madrid 25. Maximilian Dick Dec. 1.

MANKATO.—Theatre (Jack Hoeffler, manager): Monroe and Hart in The Gay Matinee Girl 19. Professor Bristol 23. Paul Cazeneuve 26, 27.

ALBERT LEA.—Opera House (J. A. Fuller, manager): Maximilian Dick Concert co. 11; excellent performance to big house. The Gay Matinee Girl 17.

STILLWATER.—Grand Opera House (E. W. Durant, manager): Ferris' Comedians 8-13 to good business. Receipts for week $735.

ROCHESTER.—Grand Opera House (James Judge, manager): Arion V. Cooke Combination 11; a small but pleased audience. Maximilian Dick Concert co. 16 to S. R. O.

BRAINERD.—Sleeper Opera House (James R. Smith, manager): The Pulse of New York 12; fair house. In Old Madrid 16; small house; one of the best cos. here this season. The Gay Matinee Girl 22. George's Minstrels 30.

MISSISSIPPI.

JACKSON.—Robinson's Opera House (R. L. Saunders, manager): Season will open with The Curse of Cain 18.

MISSOURI.

SPRINGFIELD.—Baldwin Theatre (W. L. Porterfield, lessee and manager): Sadie Raymond 12; small business. A Bunch of Keys Dec. 2. Josh Spruceby 4.

MARSHALL.—Opera House (Bryant and Newton, managers): Railroad Jack 17. The Hindoo Head Hunters (local) 22, 24.

FAYETTE.—Opera House (Lee Holladay, manager): Railroad Jack 18. Al. G. Field's Negro Minstrels 23.

LOUISIANA.—Parks' Opera House (E. A. Parks, Sr. and Jr., owners and managers): Ole Olsen 14 to full house; audience delighted. The Broadway Girl 24. Railroad Jack 28.——Burnett Opera House (R. W. Young, manager): Barbina Opera co. 11; small but pleased audience.

MEXICO.—Ferris Grand Opera House (Gentry and Worrell, managers): Railroad Jack 20. The Broadway Girl 24.

ST. JOSEPH.—Tootle Theatre (C. U. Philley, manager): Bonnie Scotland drew fair house 9. The Girl from Paris 10 to large and pleased audience. Julia Marlowe, with a good co., 12, 13, presenting For Bonnie Prince Charlie and Ingomar; both creditably rendered; business not good. My Friend from India 16. The Isle of Champagne 20.——Crawford Theatre (E. S. Brigham, manager): Joe Flynn in McGinty the Sport pleased big audience 11. Payton Comedy co. 15-20.

CARTHAGE.—Grand Opera House (J. C. Logan, manager): Railroad Jack 9; poor performance. Sadie Raymond 13; audience pleased.

PARIS.—Opera House (E. M. Alexander, manager): The Crows in repertoire 8-13; good satisfaction fair audiences.

FULTON.—Grand Opera House (T. M. Bolton, manager): A Cracker Jack 18. Railroad Jack 22. Gibson-O'Meara co. 29.

HANNIBAL.—Park Theatre (J. B. Price, manager): Ole Olson to fair business 12. Tim Murphy 17. Field's Minstrels 19. Joe Flynn 24. Railroad Jack 25.

JOPLIN.—Club Theatre (George B. Nichols, manager): Chase-Lister Theatre co. 8-14 to good business; co. excellent. Helen Russell's English Sports 16. Hogan's Alley 17. Al. G. Field's Minstrels 18. A Night at the Circus 21. Curtis co. 22-27.

LEXINGTON.—New Grand Opera House (J. C. Venable, manager): A Cracker Jack 13; poor house; poor co. Drew's Comedians 22.

MOBERLY.—Hegarty's New Opera House (P. Halloran, manager): Railroad Jack 16; small house; performance unsatisfactory. Hogan's Alley 20.

MARCELINE.—Grand Opera House (W. A. Canon, manager): Railroad Jack 17. Hall's Minstrels Dec. 8.

MONTANA.

GREAT FALLS.—Grand Opera House (Park and McFarland, managers): Prisoner of Algiers 19. Pulse of New York 25. Katie Putnam 26, 27.

BILLINGS.—Opera House (A. L. Babcock, manager): Calhoun Opera co. in La Grande Duchesse 11; good house; audience pleased. Katie Putnam 20. Pulse of New York 27.

LIVINGSTON.—Opera House (C. S. Hefferlin, manager): Calhoun Opera co. to a full house 12; performance not up to standard. Rocky Mountain Minstrels (local) 18. Katie Putnam 22.

BOZEMAN.—Opera House (A. R. Cutting, manager): Calhoun Opera co. 13; good business. Livingston Minstrels 20.

BUTTE.—Union Family Theatre (Dick P. Sutton, manager): Empire Comedy co. in Police Alarm 7-14; fair business Dad's Darling 15-21.——Maguire's Opera House (John Maguire, manager): Tennessee's Pardner 7-10; excellent co. and play; splendid business. Calhoun Opera co. 17-20.

MISSOULA.—Union Opera House (John Maguire, manager): Tennessee's Pardner 11; enjoyable performance; moderate house. Calhoun Opera co. 23, 24.

NEBRASKA.

LINCOLN.—The Funke (F. C. Zehrung, manager): Benefit to Union stage hands 10; good house. Warner Comedy co. 15-20. Davis' U. T. C. 23. The Heart of Chicago 26. Robin Hood, Jr., 27. Hogan's Alley 29, 30.——The Lansing (J. F. Lansing, manager): My Friend from India 17. Al. Field's Minstrels 24. Beach and Bowers' Minstrels 25, 26. A. Y. Pearson's Stock co. 29-Dec. 4.——Items: Manager F. C. Zehrung has assumed the management of the Grand Opera House, Peoria, Ill.—James Carter will act as assistant manager of the Funke.

FREMONT.—Love Opera House (George J. Coddington, manager): Salisbury's Orchestra postponed. Dick C. Bowers' Minstrels 12 to good business; co. not complete. Della Pringle in repertoire commenced for a week 15 to good business.

KEARNEY.—Opera House (R. L. Napper, manager): Litz and Davis' She to fair business 11; scenic effects good; co. weak. Beach and Bowers' Minstrels 15; good business; performance fair. M. B. Curtis 29. Hogan's Alley Dec. 2.——Item: Joe Gomes, Paul Brachard, and Frank York joined Beach and Bowers at Sioux City.

HASTINGS.—Kerr Opera House (W. S. Schellak, manager): Beach and Bowers' Minstrels 13; fair performance and house.

NEW HAMPSHIRE.

ELIZABETH.—Lyceum Theatre (A. H. Simonds, manager): The Geezer, presented by Donnelly and Girard and a clever co., to a crowded house 17, giving satisfaction. Mae Lowrey deserves special mention. Pudd'nhead Wilson to a fair and pleased audience 18. Edwin Mayo and Ada Dwyer proved most effective. The First Born 27. Wang 29.——Star Theatre (Colonel W. M. Morton, manager): Corse Payton co. opened for a week 15 to S. R. O. and repeated his success of last season; specialties pleasing; co. excellent. The Cherry Pickers 29. Elks benefit 30.——Item: Corse Payton was the guest of the local lodge of Elks while here.

PATERSON.—Opera House (John J. Goetchius, manager): Primrose and West's Minstrels 12, 13 to the capacity; co. fine, especially George Wilson in his clever monologue work. Edwin Mayo in Pudd'nhead Wilson delighted fair audiences 16, 17. Donnelly and Girard 18-20. A Trip to Coontown 22-27.——Eden Theatre (H. E. Toovey, manager): A Big Heart 8-13 gave satisfaction to fair audiences. The Real Widow Brown, with Ruby Marion and a clever co., pleased good audiences 15-20. N. S. Wood 22-27.

PERTH AMBOY.—Music Hall (George Searles, manager): Dan McCarthy 22.

MANCHESTER.—New Elm Street Theatre (George S. McFadden, manager): William Jerome's Comedians in A Jay from New York 15-17; fair business. The Walking Delegate 19. Bon Ton Burlesquers 22-24.——Opera House (C. W. Harrington, manager): Reeves' Band 14 pleased a fair house. Rhea in Camille 15; good house and co. Gayest Manhattan 17; large house. The Wizard of the Nile 22.——Item: The People's Theatre will reopen week of 15 as a vaudeville house, under the local management of W. H. Ashton, to be run in connection with the Palace, at Boston, under the supervision of Frank Dunn.

DOVER.—City Opera House (George H. Demerit, manager): Bennett-Moulton Comedy co. 15-20 drew large houses. Plays represented were Darkest Russia, Fighting for Cuba, All the Comforts of Home, McKenna's Flirtation, Two Orphans, The Lady of Lyons, The Embassy Ball, and Before the Enemy.——Item: Charles K. Harris and Jessie Harcourt, who are with the Bennett Moulton co., are to put on a repertoire co. at the Central Park Theatre during the coming Summer.

EXETER.—Opera House (J. D. P. Wingate, manager): Whittier-Martine Comedy co. continued to good business Cast Adrift, The Ragpicker's Child, and The Boy Convict 11-13. The Martines and Kitty Walsh scored decided hits. Millie Vaughn, of this place, appeared with the co. The Walking Delegate pleased a large audience 16. Grace Greenwood made the hit of the evening. Gayest Manhattan 20. The Fast Mail 23. Hopkins' Trans-Oceanics 27.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): Gayest Manhattan gave satisfaction to a good house 16. Lillian Kennedy in The Deacon's Daughter 18. The Fast Mail 22.

NASHUA.—Theatre (A. H. Davis, manager): Rhea gave fine performances of Camille 17, 18, and deserved better houses. The Wizard of the Nile drew well 15; clever co.; general satisfaction. The Walking Delegate 18. Fanny Rice 22.

CONCORD.—White's Opera House (B. C. White, manager): Stetson's U. T. C co. 13; big house; performance satisfactory. Gayest Manhattan 15; excellent business; audience pleased. The Walking Delegate 20. Lillian Kennedy 22. Rhea 25.

CLAREMONT.—Opera House (O. B. Rand, manager): Stetson's U. T. C. 16; fair business. Band Fair 23-26. Professor Cumnock 30.

FRANKLIN FALLS.—Franklin Opera House (R. J. Young, manager): Stetson's U. T. C co. 12; large house; people turned away. Fanny Rice 23. A Railroad Ticket 29.

NEW JERSEY.

NEWARK.—Theatre (J. Bard Worrell, manager): The Cherry Pickers 15-20. The Old Homestead 22-27. Shore Acres 29-Dec. 4.——Jacobs' Theatre (M. J. Jacobs, manager; George W. Jacobs, representative): Chimmie Fadden 15-20. Dan Collyer and Miss Donohue did clever acting work. Opened on a stormy night to a fair house. Wang 22-27. A Ward of France 29-Dec. 4.——Columbia Theatre (L. Wormser, manager): Dan McCarthy in The Dear Irish Home and The Cruiskeen Lawn 15-20; co. gave pleasing performances; specialties were introduced with success. In the Name of the Czar 22-27. On the Bowery 29-Dec. 4.——Items: Ernest Melville and Josie Ashton Melville, well-known circus people of this city, have gone to Europe with the Barnum and Bailey Show. Two horses used by Mrs. Melville in her act were stolen from a stable in New York.

C. Z. Kent.

BOONTON.—Harris Lyceum (Harris Brothers, managers): The Kid 12 to fair business and performance. Dan McCarthy in The Dear Irish Home 23.

RED BANK.—Opera House (C. E. Nieman, manager): Cole and Johnson in A Trip to Coontown 17; big house; performance good. The Land of the Living 21. The Way of the World 25.

ASBURY PARK.—Park Opera House (W. H. Harris, manager): The Way of the World (local) 17; good business; co. good. Gotthold's Celebrities 25. Mascot Merrymakers Dec. 1, 2.

TRENTON.—Taylor Opera House (O. H. Butler, manager): A Trip to Coontown attracted fair audiences 15, 16; performance meritorious. Daniel Sully delighted a fair house 17 with O'Brien the Contractor. Lewis Morrison 23, 24. A Stranger in New York 25. The Spooners 29-Dec. 4.

ORANGE.—Music Hall (George P. Kingsley, manager): Lew Spencer's Minstrels 17; big house.——Columbus Theatre (John T. Platt, manager): Daniel Sully and a good co. in O'Brien the Contractor to a very good house 18; performance excellent. The Rivals 25.

DOVER.—Baker Opera House (William H. Baker, manager): Local talent presented to a full house She Would Be a Widow and Old Gooseberry with marked ability 17. Dan McCarthy 25.

HOBOKEN.—Lyric Theatre (H. P. Souller, manager): The Chain of Destiny opened season here 10; fair audience; play is well staged; co. rather weak. French Folly co. 15-17; fair houses. Brother for Brother 18-20. A Husband by Deputy 22-24. The Brand of Cain 25-27.

PLAINFIELD.—Stillman Theatre (Maze Edwards, manager): Daniel Sully in O'Brien the Contractor 16; fair audience despite rain; great satisfaction. Cole and Johnson in A Trip to Chinatown 18; crowded house; performance first-class. Only a Farmer's Daughter 25.

NEW YORK.

SYRACUSE.—New Wieting Opera House (M. Reis, lessee; John L. Kerr, manager): A Husband by Deputy was fairly performed to small audiences 14, 15. Lewis Morrison in The Master of Ceremonies 16, 17. Victor Herbert's Band 18. Joseph Jefferson 20. Cissy Fitzgerald 22. Kate Claxton 23. Shore Acres 25, 26. Joseph Murphy 27.——Bastable Theatre (F. D. Hennessy, manager): McCarthy's Mishaps seemed to please fair audiences 15-17. An American Girl 18-20. Span of Life 23-24.——Grand Opera House (George A. Edes, manager): A Jay in New York pleased good audiences 11-13. The Black Crook Extravaganza co. gave a rather coarse variety performance 15-17; attendance good. The Tornado 18-20. For Liberty and Love 22-24. Hogan's Alley 25-27.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Pudd'nhead Wilson 12 to a fair audience, considering unpleasant weather; performance thoroughly enjoyed. Herbert Kelcey and Effie Shannon in A Coat of Many Colors delighted a good audience 15. The Sunshine of Paradise Alley 16 pleased a large audience. The Hearthstone 18. Anthony Hope 19. Victor Herbert's Band 20. Dan Sully 23. White Slave 25. A Breezy Time 27. The Girl from Paris 29.

ALBANY.—Harmanus Theatre (Woodward and Voyer, managers): Corbett-Fitzsimmons veriscope 15-17 to large audiences. The First Born 25. Banda Rossa concert Dec. 4.——Leland Opera House (C. H Smith, manager): Brother for Brother proved a strong attraction 11-13. The Span of Life 15-17 filled the house at each performance. The cast includes George C. Staley, Randolph Murray, the Donazettas, Rachel Sterling, Dorritt Ashton, Lizzie B. Masters, Pauline Hall and co. 18-20. A Romance of Coon Hollow 22-24. Town Topics 25-27.

UTICA.—Opera House (H. E. Day, manager): Shore Acres drew a large and pleased audience 11. Welsh Prize Singers drew fairly 14. A Coat of Many Colors 17 before a large audience, who were delighted with the performance. Miss Shannon and Mr. Kelcey received numerous calls, while W. J. LeMoyne, Edmund D. Lyons, Ellie Wilton, and Georgia Busby shared honors with the stars. Richards and Canfield 25. Under the Dome 26, 27. Primrose and West 29.

TROY.—Griswold Opera House (S. M. Hickey, manager): Joseph Greene co. 15-20 in The Silver King, A Plain Old Irishman, Banished to Siberia, The Westerner, Lend Me Your Wife, and From Rags to Riches. At the opening performance more people were turned away than ever before in the history of the house; co. good. Elroy's Stock co. 22-27. Under the Polar Star 29-Dec. 1. The Girl from Paris 2. Hogan's Alley 3, 4.——Rand's Opera House (Gardner Rand, manager): James Young 12, 13 drew fair houses; good satisfaction. The Tarrytown Widow 15; audience and co. good.——Music Hall: Victor Herbert's Band 19. The Less 22-27. Dr. Nansen Dec. 6.

ROME.—Washington Street Opera House (Graves and Roth, managers): Vitascope 12, 13; fair business; pleased well. James Young 16, 17 presented David Garrick and Merchant of Venice to delighted audience. A Railroad Ticket 19. Bates Brothers' co. 22-27. The Hearthstone 30.——Sisk's Opera House (Samuel Cox, manager): Clair Tuttle Comedy co. closed a week 13 to largest business of season. Plays presented were: Child of Nature, Driven from Home, Power of Diamonds, East Lynne, A Discontented Woman, and Trodden Down. The Sunday night concert attracted a large, appreciative audience. Kilpatrick and Jones Specialty co. 27-Dec. 1.——Item: Manager Cox is in New York booking attractions.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): The Bostonians 15-17 to large and enthusiastic audiences. The Serenade and Robin Hood were presented. Shore Acres 18-20 was received by large and delighted houses; co. headed by Archie Boyd was excellent. A Coat of Many Colors 22, 23.——Cook's Opera House (S. S. Shubert, manager): J. C. Stewart in The Wicked City 18-20. Hogan's Alley 22-24.——Academy of Music (Louis C. Cook, manager): Barney Ferguson, supported by a competent co., 18-20 in McCarthy's Mishaps; good houses.

NORWICH.—Clark Opera House (L. B. Bassett, manager): The Real Widow Brown 12; small house, stormy night; performance excellent. The Tornado 22. Middaugh's Comedy co. 25. The Hearthstone 29. Stowe's U. T. C. co. Dec. 2.

MT. VERNON.—People's Opera House (P. J. Ring, manager): John Magee co. in Out of Sight 20.

MEDINA.—Opera House (Cooper and Hood, managers): Dodge's Trip to New York 17; full house; general satisfaction. Side Tracked 24.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): Pudd'nhead Wilson 15, with Edwin F. Mayo in the title-role, to a big house; co. first-class; audience pleased. Cissy Fitzgerald in The Foundling 16; fair house; audience disappointed; co not up to expectations. Daniel Sully 20. Spear's Comedy co. 22-27. Baldy, hypnotist, 29 Dec. 4.

HUDSON.—Opera House: The Span of Life pleased a large audience 10. McCarthy's Mishaps 12 had a light house; performance poor. Tony Farrell and a good supporting co. presented The Hearthstone to fair business 16; good performance; inclement weather kept many away. The Foundling 18.

CATSKILL.—Nelida Theatre (Kortz and Lampman, managers): Dark.——Opera House (J. F. Gaylord, manager): Nellie Irving Players 15 in The Streets of New York, which seemed to be The Banker's Daughter; audience furnished the entertainment by guying performers; co. very poor. Same co. in Two Irish Hearts 16.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): Lewis Morrison in The Master of Ceremonies 15. A Coat of Many Colors drew a large audience 16. Herbert Kelcey and Effie Shannon appeared in the leading roles, and the balance of the cast was in competent hands. Best performance seen here in many a day. Coon Hollow 18. Andrew Mack 20. Maud Hillman 22-27.——Item: George C. Moon, for the past four years dramatic editor of the Schnectady *Daily Union*, has taken charge of the Opera House programme. It is a neat little sheet, printed on rose tint paper.

LYONS.—Memorial Hall (John Mills, manager): Esther Lyons' lecture attracted a few gold enthusiasts 12. Shore Acres to good business 17; satisfactory representation. The Foundling 23.

GLOVERSVILLE.—Kasson Opera House (A. L. Covell, manager): Ransome's Entertainers 12 pleased a good audience. J. C. Stewart in The Wicked City 15; small and disgusted audience. Jane Coombs in Bleak House 20. The Tornado 25. Lutteman Male Quintette 27. Hogan's Alley 30. Peck's Bad Boy Dec. 3.

JOHNSTOWN.—Grand Opera House (John E. Barrett, manager): Edwin Mayo and co. presented Pudd'nhead Wilson to large and delighted audience 10. Ada Dwyer shared the honors with the star. N. R. McKee also deserves special mention. The Span of Life 12; good performance; fair house. The Tarrytown Widow 15; fair house, but deserved larger; splendid performance. The Hearthstone 19. Fitz and Webster Dec. 1.

WARSAW.—Opera House (E. E. Baker, manager): Brooke's Chicago Marine Band 12; small but appreciative audience. Finnigan's Fortune Dec. 1.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Henshaw and Ten Broeck in Dodge's Trip to New York pleased a fair audience 12. Victor Herbert's Band did light business 15. A Railroad Ticket drew a good house 17. The Foundling 19. A Coat of Many Colors 20. Shore Acres 24.

WELLSVILLE.—Baldwin's Theatre (E. A. Rathburn, manager): Lusey's Dramatic Recitals 22. Stowe's U. T. C. 25. Side Tracked 27.

HORNELLSVILLE.—Shattuck Opera House (S. Ososki, manager): The Indian 19. The Heart of Chicago 20. Kennedy's Players 22-27.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 13; fair business; best farce-comedy seen here in years; John E. Henshaw made a great hit. A Railroad Ticket 15; good performance to good business. The Heart of Chicago 20.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): Esther Lyons in lecture on Klondike 9 interested small audience. Shannon of the Sixth 12 pleased a fair house. Shore Acres 15 delighted a large house. The Tornado 16 satisfied an average audience. James Young 22. The Cotton King 26. Heart of Chicago 30.

GENEVA.—Smith's Opera House (F. K. Hardison, manager): Joseph Hart in The Tarrytown Widow 12; good performance and business. Victor Herbert's Band 15; singing of Marie Donavin was most pleasing. Lutteman's Male Quartette 24. Side Tracked 25. Finnigan's Fortune 26.

OGDENSBURG.—Opera House (Charles S. Hubbard, manager): Shore Acres 13 to a large house; every one pleased. Shannon of the Sixth 15 to light business; satisfactory performance. Under the Dome 22.

ELLENVILLE.—Masonic Theatre (E. H. Munson, manager): Clayton's Band 19. Coon Hollow 26.

YONKERS.—Music Hall (W. J. Bright, manager): Primrose and West's Minstrels 11; every one pleased. George Primrose, Raymon Moore, Milt G. Barlow, and George Wilson more than well received. The Sunshine of Paradise Alley 15; topheavy house; performance good.

CANANDAIGUA.—Grand Opera House (S. C. McKechnie, manager): Brooke's Marine Band 13; fair business. Burt Haverly and Laura Biggar in A Railroad Ticket 16; good house. James Young 20. McCarthy's Mishaps 22. Finnigan's Fortune 27.

CORNING.—Opera House (H. J. Sternberg, manager): Kennedy's Players 8-13 to good business; co. fair. Plays presented were, Two Orphans, Dark Side of London, Celebrated Case, The White Slave, Two Thieves, Midnight Express, East Lynne, My Burglar, and The Octoroon. Victor Herbert's Band 17; good business; audience delighted. Pudd'nhead Wilson 20. The Hearthstone Dec. 4.——Item: Mrs. W. E. Dalton, who has been ill in this city for some time, left 16 for Steubenville, Ohio, to rejoin the Daniel Ryan co. She has nearly recovered.

ELMIRA.—Lyceum Theatre (M. Reis, lessee; W. Charles Smith, manager): The Tarrytown Widow 13; good house. The Indian 15. Victor Herbert's Band 17; good house. Joseph Jefferson 19. Richards and Canfield 23. Heart of Chicago 24.

FULTON.—Stephens Opera House (William C. Stephens, manager): The Tornado 17; large house; good performance; scenic effects fine. The Heart of Chicago 20.

ITHACA.—Lyceum (M. M. Gutstadt, manager): Anthony Hope to small house 11. Herbert's Band to small house 16; concert fine. Shore Acres 23. Kate Claxton 24. Richards and Canfield 27. Primrose and West Dec. 1.

ONEIDA.—Munroe Opera House (E. J. Preston, manager): Welsh Prize Singers 15; delightful concert; well filled house. Pinafore 16, 17 (local); large business; audience pleased. Professor Turner in The Hearthstone 23. Breaking His Bonds 24. Tremont Quartette 26. Bates Brothers' Comedy co. 29-Dec. 4.——Item: Manager Preston left 16 for New

York, where he expects to book a number of strong attractions for the rest of the season.

BATAVIA.—Dellinger Opera House (E. J. Dellinger, manager): Kismet to good business. S. Brooke's Chicago Marine Band 13; small but enthusiastic audience. Renshaw and Ten Broeck in Dodge's Trip to New York 16; good performance; fair business. The Wicked City 22. James Young 24. Finnigan's Fortune 29. ==ITEM: Mable Fuller, a former Batavian, appeared in Kismet. She sings well and has a good stage presence. After the performance Miss Fuller was given a reception by her old Batavia friends.

BINGHAMTON.—Stone Opera House (J. P. E Clark, manager): Bates Brothers' Comedy co. closed a week's engagement 13 to good business and satisfaction. Reddy the Mail Girl, On the Klondike, The Buckeye, Huldah, or Woman's Wit, Falsely Accused, and The Ladder of Fame were presented. Andrew Mack in An Irish Gentleman 17. Joseph Jefferson 18. Lewis Morrison 19, 20. Richards and Canfield 22.

CORTLAND.—Opera House (Wallace and Gilmore, managers): Bessie Morton co. closed a successful week 13, giving average satisfaction. Herbert's Band 16; concert to a light house. A Railroad Ticket 18. Claire Tuttle co 22-27. Dan Sully Dec. 4.

JAMESTOWN.—Allen's Opera House (H. F. Allen, manager): Herbert's Band 12; large attendance; good satisfaction. The Heart of Chicago 17; packed house; audience pleased. The Pulse of New York 23. Our Step-Husband 25. Washburn's Minstrels 29.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, managers): Ollie Turbitt Concert co 12; good business. Archie Boyd in Shore Acres 16; S. R. O. Hogan's Alley 20. Shamrock and Rose (local) 25. Heart of Chicago Dec. 1.

OLEAN.—Opera House (Wagnor and Son, managers): The Heart of Chicago 19. U. T. C. 23.== Academy of Music (F. D. Leland, manager): Dark.

OWEGO.—Wilson Opera House (J. D. Hutchinson, manager): Andrews' Raid (benefit) 13 to good business. Bates Brothers' Comedy co. opened 15 to large and appreciative audience; specialties and work of Miss Wright are drawing cards. Richards and Canfield 24. White Elephant co. 25. Kate Claxton 26. Enemies for Life 29. U. T C. Dec. 1.

WAVERLY.—Opera House (J. K. Murdock, manager): A Trip to the Circus 24.

KINGSTON.—Opera House (C. V Du Bois, manager): Pudd'nhead Wilson gave excellent performance to good business 13. Cissy Fitzgerald in The Foundling 17. A good audience saw The Tarrytown Widow 18; best satisfaction. Daniel Sully 25.

WATERLOO.—Academy of Music (C. C. Gridley, manager): Cinematographe 11-13 to good business; excellent satisfaction. The Wicked City 17; fine house; audience pleased.

WATERTOWN.—City Opera House (E. M. Gates, manager): The Mora co. in repertoire 15-20 to good business. James Young 23. Under the Dome 24.

NEWBURG.—Academy of Music (F. M. Taylor, manager): Edwin Mayo as Pudd'nhead Wilson 12 gave satisfaction to fair audience. Cissy Fitzgerald in The Foundling 15. Sunshine of Paradise Alley 17 (return); large house; audience pleased. The Tarrytown Widow 19. Veriscope 22, 23. First Born 24. Shamus O'Brien 25.==Columbus Hall: C. W. Baldy, hypnotist, and vaudeville 22-27.

SARATOGA SPRINGS.—Theatre Saratoga (Sherlock Sisters, managers): The Span of Life 13; large and enthusiastic audience; scenic effects fine. Alberto Concert co. pleased a large audience 18. A Breezy Time 25.==Town Hall (Leonard and Eddy, managers): Veriscope of Corbett-Fitzsimmons fight drew large attendance 18.

BALLSTON SPA.—Sans Souci Opera House (William H. Quinn, manager): The Hearthstone 9; small house; first-class performance. Wilson comedy co. 15-20 gave satisfaction. Alberto Concert co. 22.

PEEKSKILL-ON-HUDSON.—Academy of Music (C. and G. Beattie, managers): Widow Bedott 19. Daniel Sully 22. The Tornado 27. Coon Hollow Dec. 2.

AMSTERDAM.—Opera House (George McClumpha, manager): McCarthy's Mishaps failed to please a fair audience 13. James Young gave a fine performance of David Garrick to an appreciative audience 15. The Span of Life pleased a fair house 18. Andrew Mack in An Irish Gentleman 19. Wilson Comedy co. 22-27.

CONOES.—Opera House (E. C. Game, manager): Sevengale Brothers 17 filled one night of a four nights' engagement and left town, leaving baggage at their hotel. Alberta Concert co. 25.

PLATTSBURGH.—Theatre (Edwin G. Clarke, manager): Our Boys gave satisfaction to a small audience 10. The Hearthstone 12; moderate house; play suited fairly. Fitz and Webster in A Breezy Time drew a large house 18; support good; specialties excellent. James Young 25, 26. Joe Ott Dec. 2

NORTH CAROLINA.

RALEIGH.—Academy of Music (Crawford and Pence, managers): Krenberg Concert co. 17. Human Hearts 18. Veriscope 19. Fields and Hanson's Minstrels Dec. 1.==Metropolitan Opera House (George D. Meares, manager): Cora Van Tassell co., booked for 15-20, failed to appear. Merry Makers 29-Dec. 4.

CHARLOTTE.—Opera House (Nat Gray, manager): Darrell Vinton 15-17 in Monte Cristo, Hamlet, and Othello; fine performances and business. Human Hearts 19 Veriscope 20.==ITEM: Elk Lodge, No. 382, instituted, thirty-nine charter members, 17.

GOLDSBORO.—Messenger Opera House (B. H. Griffin, manager): Cora Van Tassell co 8; big business; performance very poor.

FAYETTEVILLE.—Opera House (Will C. Dodson, manager): The Burglar 11, 12 drew large audience. Horace Mitchel, F. E. Cook, Donald Bowles, Phyllis Morton, and Nellie Knapp deserve mention. Fields and Hanson's Minstrels Dec. 7.

WILMINGTON.—Opera House (S. A. Schloss manager): The Burglar 15; fair house. Veriscope of Corbett-Fitzsimmons contest 17, 18; fair business.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Calhoun Opera co. in La Grande Duchesse 9 to good business. Katie Putnam in Tom Tinker's Kid 16. At Gay Coney Island 18. The Pulse of New York 23. The Gay Matinee Girl 25. A Milk White Flag 27. Sowing the Wind Dec. 1. Paul Cazeneuve 3, 4. Alson Brubaker.

GRAND FORKS.—Metropolitan Theatre (E. J. Lander, manager): Calhoun Opera co. in La Grande Duchesse to good business 8; audience pleased; Beatrice McKenzie and J. Aldrich Libby received numerous encores. Katie Putnam 15. At Gay Coney Island 17. The Pulse of New York 22. A Milk White Flag 25. The Gay Matinee Girl 30. Sowing the Wind Dec. 1.

BISMARCK.—Athenæum (J. D. Wakeman, manager): Gordon, hypnotist, 22-24.

GRAFTON.—Opera House (W. W. Robertson, manager): Francis Jones in In Old Madrid 10 to small but pleased audience.

OHIO.

DAYTON.—Grand Opera House (Harry E. Feicht, manager): For Fair Virginia to fair business 15; cast not so strong as on former visits, but still the beautiful play was satisfactorily interpreted.==Park Theatre (Harry E. Feicht, manager): Faust closed a week's engagement 13. Gus Hill's Gay Masqueraders 15-17; good business. Some of the specialties were fair, but both the opening and closing alleged farces were painful to behold.==ITEM: Daniel Thompson severed his connection with Joe Murphy and returned here 11, where he will engage in business. J. W. Weidner.

COLUMBUS.—Great Southern Theatre (Lee M. Boda, manager; Add F. Miller, business-manager): Primrose and West's Minstrels 11; large house; specialties good. Ezra Kendall made a great hit. Prisoner of Zenda 12, 13. The Man from Mexico did fair business 15-17; cast excellent. Arion Club 18. James O'Neill 19, 20. The Wedding Day 22. Modjeska 24, 25. Heartsease 26, 27. Clay Clement 29-Dec. 1. Kellar 2-4.==Grand Opera House (Lee M. Boda, manager; Robert A. Evans, business-manager): The James Neill stock co. will open this newly remodeled house 22-27 with The District Attorney, by Harrison Grey Fiske and Charles Klein. Co. consists of James Neill, Herschell Mayall, Robert Morris, J. B. Everham, George Bloomquest, Emmett Shackelford, Edward Tiltmann, Will J. Dean, N. O. Besseson, Edyth Chapman, Kate Blancke, Jennie Daily, A. Mayward, and Emma Lindberg; there will be a change of bill every week and the prospects are flattering for the success of the new venture.==High Street Theatre (Albert Ovens, manager): Straight from the Heart, with a capable cast, did fair business 11-13. A Hot Old Time, with the Rays, packed the house at every performance 15-17; play and co. clever. Wilbur Opera co. 22-27.

AKRON.—Assembly Theatre (W. G. Robinson, manager): Van Dyke and Eaton co. 11-13 in A Family Affair, Pulse of the Great Metropolis, and A Freak of Nature; crowded houses and highly pleased audiences. Labadie's Faust 16; large house; satisfactory. A Boy Wanted 17; very large house; performance satisfactory. Gibney's Repertoire co. 20-Dec. 4.==Grand Opera House (W. A. Robinson, manager): Kismet 11; medium audience; performance fair. James O'Neill in Monte Cristo 13; audience large; performance excellent. Kellar 15; house filled; exhibition fine. Blaisdell and Brown's Empire Stock co. in repertoire 16-20. The Rogue's Gallery 16. The Irish Detective 17; houses small; performances unsatisfactory. Andrews Opera co. 22, 23. Mrs. Fiske 24. Morrison's Faust 25. Mrs. B. Booth 26. J. E. Toole 27.

EAST LIVERPOOL.—New Grand (James Norris, Manager): Joseph D. Clifton co. closed 13 a very successful week. Dan Ryan co. 22-27.

FREMONT.—Opera House (Heim and Haynes, managers): Nellie McHenry in A Night in New York 11; fair house and seemed to please. A Boy Wanted 24.

MARTIN'S FERRY.—New Opera House (Will A. Miller, manager): Book's Players gave good performances to good business 8-13. Old Glory repeated 15 by special request. McNulty's Visit 18. Professor Zera 20. Jack and the Beanstalk (local) 24. Lady Audley's Secret 25.

MASSILLON.—New Armory (G. C. Haverstack, manager): Morrison Comedy co 19, 20 canceled. Morrison's Faust 26. Carroll and Johnson's Minstrels Dec. 3. Darkest Russia 7.

MARIETTA.—Auditorium (M. G. Seipel, manager): Lester's Comedians 11-13; poor house and performance. U. T. C. 16; fair and pleased audience. McNulty's Visit 20. Mahara's Minstrels 25. J. D. Clifton co. Dec. 1-3.==ITEM: Lester's Comedians stranded here and gave a benefit performance 17 to raise money to leave town.

NEWCOMERSTOWN.—City Opera House (I. S. Loos, manager): Mahara's Minstrels 17; excellent performance; good house.

SANDUSKY.—Nielsen Opera House (Charles Baetz, manager): Gilmore and Leonard, supported by an excellent co., in Hogan's Alley to a large and appreciative audience 17. Professor Barrael, spiritualist, 21. Brooke's Chicago Marine Band 23. A Boy Wanted 25. Kellar 27.

URBRICHSVILLE.—City Opera House (Elvin and Van Ostrain, managers): McNulty's Visit 12; fair business. Rentfrow's Pathfinders 15-20. Faust 23.

NORWALK.—Gardner Music Hall (L. C. Bradley, manager): A Boy Wanted 19 to S. R. O.; entire satisfaction.

GALION.—Manager Opera House (Waldman and Rettig, managers): Vandalia Varnum lecture 12.==City Opera House (S. E. Riffet, manager): Madame De Suza 15.

KENT.—Opera House (Davis and Livingston, managers): Kellar 19. Kelly and Mason Dec. 1. The Gilmeys 6-11.==ITEM: Business at this house has been very good this season, a marked improvement over last, and Davis and Livingston have given their patrons a strong class of attractions. As our factories are all busy, there is no reason to doubt but what we will have a very prosperous season.

TOLEDO.—Valentine Theatre (L. M Boda, manager): The Prisoner of Zenda 11. The Man from Mexico 12, 13 to fair houses; performance well received. Ladies' Symphony Orchestra to big house 16.==People's Theatre (S. W Brady, manager): Flynn and Sheridan's Big Sensation 11-13; co. composed of whites and blacks and performance disgusting; business fair. The Privateer 14-17. Bonnie Scotland 25-27.

CANAL DOVER.—Big Four Opera House (Beiter and Cox, managers): Ferguson and Emerick in McNulty's Visit 13; largest house of season; fine performance. J. E. Toole 29.

MT. VERNON.—Woodward Opera House (Grant and Stevens, managers): The Heart of Chicago to a large and pleased audience 9.

STEUBENVILLE.—City Opera House (Charles Holton, manager): The principals of The Bostonians gave a matinee concert 11 to a crowded house. These artists gave their service gratis and Manager Holton donated the use of the house. Proceeds went to the Edward M. Stanton monumental fund. Those who took part were W. H. MacDonald, H. C. Barnabee, W. E. Philp, Eugene Cowles, Alice Neilsen, and Jessie Bartlett Davis. Each performer was given a royal reception. They returned to Pittsburg in time for the evening performance. Daniel R. Ryan in repertoire opened for a week 15 to a good house.

ALLIANCE.—Opera House (F. W. Gaskill, manager): Ferguson and Emerick in McNulty's Visit 10; fair business; good satisfaction. The Gilmeys in repertoire opened 15 for a week to good business; first-class performance.

ATHENS.—Opera House (Miller and McCune, managers): The Gilmeys in repertoire 11-13; good business; performance fair; specialties poor. Neill Stock co 19.

WARREN.—Opera House (Elliott and Greger, managers): State Band Minstrels 16, 17; crowded houses; first-class entertainment. Kellar 20.

SALEM.—Grand Opera House (Elliott and Geiger, managers): Kismet 12; good business; co., scenery, and costumes excellent. Phillips' U. T. C co. 15; poor business and co. Kellar 18. Morrison's Faust 26.==ITEM: Phillips' U. T. C co. disbanded, but reorganized as a colored concert co., and left for Niles, Ohio.

PAULDING.—Grand Opera House (S. L French, manager): Morton's Entertainers 22.==ITEM: J. P. Gosser, former owner and manager, has disposed of his interest in the Opera House to L. B. Tyson, of Kenton, O. S. L. French, of this city, will be manager.

MIDDLETOWN.—Song Opera House (W. L. Dechant, manager): Madame Sans Gene 12; fair audience; highly pleased. The Man from Mexico 22.

CANTON.—The Grand (M. C. Barber, manager): A Black Sheep 13. A Boy Wanted 15 to good business. Andrew Opera co 19, 20. Mrs. Fiske 25.

MARION.—Grand Opera House (T. G. Seymour, manager): Madame Sans Gene 11. A Black Sheep 15. Gus Hill's Novelties 18. Kellar 22. J. E. Toole 24. A Boy Wanted 26.==ITEM: Otis Harlan was the guest of his brother George while here. He was highly entertained by his many friends.

PORTSMOUTH.—Grand Opera House (H. S Grimes, manager): Morrison's Faust 16. O'Hooligan's Wedding 17; nonsensical farce; poor house. The Man from Mexico 20. Kismet 22. The Prodigal Father 24. Mahara's Minstrels 27.

SPRINGFIELD.—Black's Opera House (Samuel Waldeman, manager): Andrews Opera co. 11-13; good co; business fair. The Prisoner of Zenda 15. Secret Service 17. Devil's Auction 20.

PIQUA.—Opera House (C. C. Sank, manager): E. R. Spencer 12 in Romeo and Juliet; supporting co. good; business fair. Devil's Auction 19.

NEWARK.—Memorial Auditorium (J. B Rosebraugh, manager): Gus Hill's World of Novelties 15; business good. Andrews Opera co. 24, 25

GALLIPOLIS.—Ariel Opera House (T. S. Cowden, manager): O'Hooligan's Wedding 12; fair house; good performance. Morrison's Faust 18. McNulty's Visit 23.

ELYRIA.—Opera House (W. H. Park, manager): E. B. Andrews lectured to a large house 13. A Boy Wanted 18. Kelly and Mason 30.

MANSFIELD.—Memorial Opera House (E. B Endly, manager): Straight from the Heart 10; fine performance to good business. A Boy Wanted 13 pleased a large audience. Fallen Among Thieves 25. Mrs. Fiske 26. Lester's Vaudeville co. 29, 30. Madeleine Dec. 1.

GREENVILLE.—Grand Opera House (Sherman and Dorman, managers): Mr. and Mrs. Russ Whytal in For Fair Virginia 10; large and appreciative audience. Elihu R. Spencer in Julius Cæsar 13 to the capacity; co. first class. Veriscope 15; S. R O. Farmer Burns 18. Ramsey, Shaeffer and Clark 20. The Hendersons 25-27.

URBANA.—Market Square Theatre (H. H. Williams, manager): Elihu Spencer and his splendid support featuring Isabel Pengra and Frank Bening in Romeo and Juliet 11 to fair business, considering very inclement weather; production gave satisfaction.==ITEM: Thomas Russell has joined the Spencer co., replacing David Kimball. Russell's Comedians 25.

BELLAIRE.—Elysian Theatre: Macauley-Patton co. 15-20 to crowded houses; performance excellent.

CAMBRIDGE.—Hammond's Opera House (R. Hammond, manager): McNulty's Visit 19.

CALDWELL.—Opera House (Ryan and Friedman, managers): Reid and Abby's U. T. C. 17.

CARROLLTON.—Grand Opera House (Kemmer Brothers managers): Phillips' U. T. C. co. 12; poor exhibition to a large crowd.

COSHOCTON.—Opera House (Miller and Robinson, managers): The Heart of Chicago pleased a large audience 11; scenic effects fine; co. up to date. Mahara's Minstrels 16.

HILLSBORO.—Bell's Opera House (Frank Ayres, manager): Andrews Opera co. in Martha and Pirates of Penzance to a representative audience 9, 10; strongest attraction ever here. Mahara's Minstrels 27.

NEW LEXINGTON.—Smith's Opera House (T. J. Smith, manager): O'Hooligan's Wedding 22.

CHILLICOTHE.—Masonic Opera House (E. S. Robinson, manager): A Boy Wanted 9 was worthy of the large patronage received. Devil's Auction pleased a fair audience 11. Morrison's Faust 15. O'Hooligan's Wedding 18.

XENIA.—City Opera House (C. L. McClellan, manager): Madame Sans Gene 10. Devil's Auction 13; good business and performance.

NAPOLEON.—Opera House (J. A. Musser, manager): Clifton's Minstrels 12; good house; audience pleased. Morton's Entertainers 18-20. Henderson Hyperions, booked for same date, canceled.

LIMA.—Faurot Opera House (Howard G. Hyde, manager): The Electrician delighted a large audience 11. Andrews Opera co. opened for three nights 13 with Martha to a large and pleased audience. Gus Hill's World of Novelties 19.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): Nellie McHenry 12; fair business. Gus Hill's Novelties 20. J. E. Toole 23. Little Miss Brown 25. Veriscope 27.

CIRCLEVILLE.—Grand Opera House (Steve J. Henry, manager): On the Coast of Maine (local) 9. 10 drew well. Devil's Auction 12 was enthusiastically received by a crowded house. O'Hooligan's Wedding 19

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—Opera House (Ed Overholser, manager): Ole Olson 12; good house. William L. Roberts 15, 16. Sharpley Dramatic co. 22-27. Thomas W. Keene 30.

OREGON.

SALEM.—Reed's Opera House (Patton Brothers, managers): Dr. Loyd Cook 7 to small business; performance fair. McEwen, hypnotist, 8-10 to good business; performance excellent. The Late Mr Costello 19. Lost, Strayed or Stolen 25. South Before the War 30.

PENNSYLVANIA.

MAHANOY CITY.—Grand Opera House (J. J. Quirk, manager): The Boston Ladies' Symphony Orchestra attracted a fair audience 12 and pleased. Darkest America 15 to S. R. O.; performance gave satisfaction. Madeline of Fort Reno to good house 17; a fair co gave an acceptable presentation. Other People's Money 19.==Hersker's Theatre (John Hersker, manager): Martin's U. T. C. co. turned people away 15; one of the best cos. ever seen here in that play. Sardou Repertoire co., booked for 17-19, canceled.==ITEMS: Charles B. Owens, of the Madeline of Fort Reno co., is an old Mahanoy City boy.—Agnes Herndon has written a new play, Saved from the Flames, which will be produced shortly.
R. W. Shertzinger.

SCRANTON.—Lyceum (Reis and Burgunder, managers): Primrose and West's Minstrels 10; packed house. Andrew Mack 16 in An Irish Gentleman; packed house; audience delighted. My Boys 20. Kate Claxton 25. Pudd'nhead Wilson 26, 27. Shore Acres 29.==Academy of Music (Reis and Burgunder, managers): Elroy Stock co. 11-13 in repertoire to large business; audiences pleased. A Romance of Coon Hollow 15-17 to large business, giving satisfaction. The Spooners 22-27.==Davis' Theatre (George E. Davis, manager): May Smith Robbins 11-13 in Little Trixie to fair business. Al Reeves' Burlesque co. 15-17; very large business.

HARRISBURG.—Grand Opera House (Markley and Co., managers): The Geisha was well attended at two performances 3, and was a success in every respect. John Park, Mark Smith, and Charles W Swain were very entertaining, and Henry Gunson sang his solos with fine effect. Linda da Costa was bright and vivacious, and Charlotte Lambert very efficient. O Mimosa San, Laura Millard's part, was acceptably given by Miss Bonnington, her understudy. Professor DeMotte lectured 15. Ladies' Symphony Orchestra 16 to S. R. O. Eight Bells 17 drew well in the upper circles. Cameron Clemens 22-27.

JOHNSTOWN.—Opera House (James G. Ellis, manager): Cameron Clemens co presented The Stowaway 8 to banner house of season. Lights o' London drew another large audience 9. All the Comforts of Home was well presented to a well filled house 10. Wages of Sin to only moderate business 11, owing to rain. The Paymaster 12 drew another good audience. The Power of the Press 13 to a packed house.==Cambria Theatre (I. C. Mishler, manager): The Rays in A Hot Old Time 10 to a packed house; best performance of the kind ever here. Hennessy Leroyle in Other People's Money 11 to a light house; good performance. In Atlantic City (return engagement) to fair business 13, but failed to please.

LANCASTER.—Fulton Opera House (B. and C A. Yecker, managers): John L. Sullivan co attracted fair audience 13. Brothers Byrne in Eight Bells pleased a large house 15. Hennessy Leroyle, ably supported by Joe Totten, Charles F. Stanley, Fred Kay, Harry Sutherland, Lottie Wade, Ada Zell, and Mabel Trunwell, delighted a fine audience in Other People's Money 17. Himmelein's Ideals 22-27. A Stranger in New York 29. Out of Sight Dec. 1. Edward Harrigan 3.==Orange Street Opera House (William O. Frailey, manager): Simmons and Slocum's Minstrels, including the old favorites Lew Simmons, Lew Benedict, and Clark Gibbs, did fair business 13.

ALTOONA.—Eleventh Avenue Opera House (I. C. Mishler, manager): Other People's Money 12; good business. Washburn's Minstrels 13 to big house. Lyric Ladies of Chicago 15 to capacity; audience delighted. Eight Bells 18. Golden Eagles (local) 19. Van Osten's Three-Star co. 22-29. John L. Sullivan Dec. 1. Edward Harrigan 2.==Mountain City Theatre (Edwin Young, manager): Vaudeville is giving great satisfaction 15-27.== ITEM: Willard Lee is visiting his mother here.

BRADFORD.—Wagner Opera House (M. W. Wagner, manager): The Indian 16. The Heart of Chicago 18. U. T. C. 20. The Pulse of New York 25.

WILLIAMSPORT.—Lycoming Opera House (Moe Reis, manager): Martin's U. T. C. 11; two performances to big business and pleased audiences. The Geisha 12; large audience; co. excellent. Misses Millard and Da Costa, and Messrs. Smith, Gunson, Swain, Park, and Clemson won much deserved applause. Carroll and Johnston Minstrels 13 to a good and pleased audience. Joseph Jefferson in Rip Van Winkle 15. Agnes Herndon 18-20.

CURWENSVILLE.—Academy of Music (A. P. Way, manager): John L. Sullivan co. 15 to fair business. Agnes Wallace-Villa 18.

GREENSBURG.—Keagoy Theatre (R. G. Carran, manager): Washburn's Minstrels 12; good audience. Eight Bells 20. John L. Sullivan 30.

PHILIPSBURG.—Pierce's Opera House (A. P Way, manager): In Atlantic City 12; large and pleased audience. Agnes Wallace-Villa in The World Against Her 16 to deservedly small house. Ceborne Mystics 25-27. A Trip to Coontown Dec. 1.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): Herbert's Band 10; fair house; good satisfaction. U. T. C. 11; good business.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): Storms' kinetoscope 13; good house and satisfaction. Barrington 19.

HAZLETON.—Grand Opera House (G. W. Hammersly, manager): The Geisha gave general satisfaction to a good house 11. A Secret Enemy to light business 12, deserved better. Daniel Sully in O'Brien the Contractor 13; good house and performance. Agnes Herndon (return date) 16, 17 to good business in East Lynne, A Night's Frolic, and Saved from the Flames.

FREELAND.—Grand Opera House (D. J. Boyle, manager): J. L. Tempest co. 11-13; poor business. Little Trixie 18.

MAUCH CHUNK.—Opera House (Robert A. Heberling, manager): N. S. Wood, supported by a capable co., opened 15 to good business. Darkest America 24.

SHENANDOAH.—Theatre (P. J. Ferguson, manager): Agnes Herndon in La Belle Marie 15 to good business. Madeline of Fort Reno 16 to fair audience. Darkest America 19. May Smith Robbins in Little Trixie 23. Himmelein's Ideals 29-Dec. 4.== ITEM: During the first act of Madeline of Fort Reno 16, May Lillie, who was making her exit on her Indian pony, was thrown to the floor and narrowly escaped being crushed. She was carried to her dressing-room, where medical aid was summoned. An examination revealed no serious injuries.

CLEARFIELD.—Opera House (Thomas E. Clark, manager): George H. Adams in A Country Terror 12; performance and house fair. Agnes Wallace-Villa in The World Against Her 17; performance excellent; house fair. John L. Sullivan 19. Boston Symphony Orchestra 25. B. C. Hart 29.

ERIE.—Park Opera House (M. Reis, sole lessee and manager): Isham's Octoroons 11, 12; good entertainment; moderate business. Stowe's U. T. C. 13; attendance good. James O'Neill 24. The Wicked City 25.

FRANKLIN.—Opera House (J. P. Keene, manager): Tommy Shearer co. 1-6; good business. A Black Sheep 11. Stowe's U. T. C. 17; good house. Washburn's Minstrels 25.

IRWIN.—Opera House (H. L. Meerhoff, manager): Washburn's Minstrels 16 to large house; co. fair. Hart's Comedy co. 20. Heydn Mandolin Club 23. Confederate Spy (local) 25.

READING.—Grand Opera House (George M. Miller, manager): Simmons and Slocum's Minstrels gave a good performance to large houses 8-13.== Academy of Music (John D. Mishler, manager): John L. Sullivan 11. Land of the Living 12. American Girl 13. Payton's Comedy co. 15-20.

ROCHESTER.—Opera House (C. A. Vanderslice, manager): Ferguson and Emerick in McNulty's Visit 11; fair audience. Kismet 13; large and appreciative audience. Wilson Theatre co. 16 (return) in The Gay Parisians; crowded house; satisfactory performance. Carroll and Johnston's Minstrels 23. Agnes Wallace-Villa 27.

SHAMOKIN.—G. A. R. Opera House (J. F. Osler, manager): Darkest America 13 to two big houses. Madeline of Fort Reno, billed for 15, canceled. Hennessy Leroyle in Other People's Money delighted a large house 15.

TITUSVILLE.—Opera House (John Gahan, manager): Gilmore's Band 11; fair business; all pleased. Stowe's U. T. C. 16; fair house.

SHARON.—Carver Opera House (P. F. Davis, manager): Book's Players in Old Glory 17; good performance; fair business. Washburn's Minstrels 24.

UNION CITY.—Cooper Opera House (Thomas Cooper, manager): Stowe's U. T. C. 15 to S. R. O. Carroll and Johnson's Minstrels 29.

WELLSBORO.—Bache Auditorium (Dartt and Dartt, managers): Boston Theatre co. 22-27.

LATROBE.—Showalter's Opera House (W. A. Showalter, Jr., manager): In Atlantic City 10 to fair business, but deserved worse. Dancing of Pat Rooney, Jr., was the only redeeming feature. George H. Adams 17.

BETHLEHEM.—Opera House (L. F. Walters, manager): Land of the Living 10 to fair business. A Secret Enemy 13 and O'Brien the Contractor 15, both to poor business; all deserved better patronage. N. S. Wood 18-20. Pudd'nhead Wilson 22. George Monroe 26.

YORK.—Opera House (B. C. Pentz, manager): Himmelein's Ideals, with Beatrice Earle and Chester De Vonde in the lead, drew average business 8-13. Plays presented: Eagle's Nest, Jack o' the Mines, Lively Affair, Devil's Web, Storm Beaten, North and South, Shadows of the Scaffold, and Hand of Fate. Hennessy Leroyle and a capable co. delighted a small house with Other People's Money 15. Eight Bells drew a good and pleased audience 16. A Stranger in New York 27. Corse Payton Comedy co. 29-Dec. 4.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager): The Geisha to well pleased house 16. Martin's U. T. C. co. 18. When London Sleeps 19, 20. Straight from the Heart 25.

WEST CHESTER.—Opera House (F. J. Painter, manager): Al. W. Martin's U. T. C. co. 19.==Assembly Building (Davis Beaumont, manager): Kinematographe 19, 20.

COLUMBIA.—Opera House (James A. Crowthers, manager): The Drummer Boy of Shiloh (local) 10-12; audiences large and pleased. Hennessy Leroyle in Other People's Money 13; good business; excellent co.

PUNXSUTAWNEY.—Mahoning Street Opera House (R. A. McCartney, manager): George H. Adams' Troupe 10 to good business, giving satisfaction. Mountain City Stock co. 25-27.

BUTLER.—Park Theatre (George N. Burckhalter, manager): The Rays in A Hot Old Time 11 to S. R. O. and amused immensely; Johnnie Ray and Frank Labor were excellent. Washburn's Minstrels 22. J. L. Sullivan co. 23. George H. Adams 25. The World Against Her 29.==ITEM: Owing to the demand for A Hot Old Time Mr. Seldon and the Rays contemplate sending out a No. 2 co. in the near future.

MONONGAHELA.—Gamble's Opera House (John M. Grable, manager): Veriscope of Corbett-Fitzsimmons fight 11; fair house. Fayres Hypnotic and Musical co 22-24.

MCKEESPORT.—White's Opera House (F. D. Hunter, manager): Cameron Clemens co., including Katharine Crego, in repertoire 15-20; attendance good; every one pleased.

MOUNT PLEASANT.—Grand Opera House (J. B. Coldsmith, manager): Hart's Comedy co. 18-19. Straight from the Heart 23.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): Martin's U. T. C 17; S. R. O.; excellent co.

PITTSTON.—Music Hall (C. C. King, manager): May Smith Robbins in Little Trixie 17; satisfactory performance; good business. Graphoscope 18-20. Agnes Herndon 22-27. Daniel Sully 29, 30. Hennessy Leroyle Dec. 3, 4. Corse Payton stock co. 13-18.

POTTSVILLE.—Academy of Music (Markley and Co., lessees and managers): The Secret Enemy 11; good house; good performance. The Land of the Living 13; fair house and performance. Spooner Repertoire co. 15-20 to large houses.

TARENTUM.—Alhambra Theatre (George E. Holmes, manager): Washburn's Minstrels 19. Ceborne Mystics 22-24 postponed. George H. Adams co. 24. Hart's Comedy co. 29-Dec. 1. Kelly and Mason 4.

ASHLAND.—Grand New Opera House (Frank H. Waite, manager): D. Long's Comedy co. 12; fair business and performance. Darkest America 16; big business; performance satisfactory. Little Trixie 20.

BEAVER FALLS.—Sixth Avenue Theatre (Charles Medley, manager): The Rays in A Hot Old Time 12; large house; good satisfaction. Kellar 16; crowded house; performance excellent. Straight from the Heart 22. Morrison's Faust 29.

MANSFIELD.—Opera House (Husted and Griggs, managers): Carroll and Johnson's Minstrels, booked for 12, canceled. Boston Theatre co. 15-17; good performance; fair audiences. The Elmore Sisters and Edmund M. Crane joined the co. here; specialties were best ever seen here. The Real Widow Brown 20. Edward G. Moroney 30-Dec. 2 canceled.

OIL CITY.—Opera House (C. M. Loomis, manager): Victor Herbert's Band 11 delighted a fair audience. U. T. C 18. Carroll and Johnson Minstrels 22. O'Hooligan's Wedding 29. Agnes Wallace-Villa Dec. 1. A Trip to the Circus 4.

REYNOLDSVILLE.—Reynolds' Opera House (A. Reynolds, manager): Carroll and Johnson's Minstrels 17; fair audience; performance good. The World Against Her 19.

WARREN.—Library Theatre (F. B. Scott, manager): Woman's Philharmonic Orchestra 10 to full house. Pudd'nhead Wilson Dec. 3.

LEBANON.—Fisher Opera House (George H. Spang, manager): Simmons and Slocum 12 to a fair house. Boston Ladies' Symphony Concert 13,

pleased audience. Blanche of Bandywine (local) 15, 16; fair houses.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Primrose and West's Minstrels 9 pleased large business. The Geisha delighted a crowded house 10. Pudd'nhead Wilson 25.==GRAND OPERA HOUSE (M. H. Burgunder, manager): Daniel Sully in O'Brien the Contractor to small business 8-10. Coon Hollow pleased fair business 11-13.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Kennedy's Players opened for a week 15 to S. R. O. Business during the week big. Darkest America 25. The Cherry Pickers 30.==ITEM: Frank Latona closed with Kennedy's Players here.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph E. Gould, manager): Madeline of Fort Reno 13; fair house and co. Other People's Money 23.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Rhea drew a large audience 11. Frou-Frou was admirably presented. The Gormans in Mr. Beane from Boston to good business 12. The songs were excellent, the girls pleasing and the Brothers Gorman inimitably funny. Thomas E. Shea's co. in repertoire commenced a week's engagement 15 and have played to packed houses. The Man-o'-War's Man elicited much applause 15, 16. A Gay New Yorker 23. Sawtelle Dramatic co. 29-Dec. 4.==MASONIC HALL: A large audience assembled 15 for the first chamber concert. The Beethoven Quartette and Mrs. E. Humphrey-Allen rendered a delightful programme.==ITEMS: Madame Rhea was entertained here by friends 11.—Thomas E. Shea sent complimentary tickets to naval officers at the Naval War College here for the first presentation of The Man-o'-War's Man. The compliment was appreciated by a large attendance of officers.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager:) Hopkins' Trans-Oceanics 15, 16 to crowded houses and delighted audiences. Peck's Bad Boy 23-24.==AUDITORIUM (George A. Foxcroft, manager): Roberts Harper, illustrated lecture, 12; good attendance. Apollo Male Quartette 9. Clementine De Vere Concert co. 31.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Joseph Murphy in Kerry Gow 10 to packed house; audience pleased. The Gormans in Mr. Beane from Boston to good business 15; attraction good. Charles Cowles in A Country Merchant 20.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): The Gormans in Mr. Beane from Boston 16; good house. Patent Applied For 20.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Peck's Bad Boy drew a fair-sized house 17. Lillian Kennedy Dec. 2.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Richards and Pringle's Minstrels 12 entertained a large audience. Klimt-Hearn Dramatic co. opened for a week 15 with Shadows of a Great City to a packed house. Manhattan Stock co. 22. Wilton Lackaye 25. The Geisha 27.==ITEM: The Wilbur Kirwin Opera co., which is making such a favorable impression in Atlanta, will fill an engagement here the last week in December.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Charles A. Gardner closed a four nights' engagement 12, having played to crowded houses. Richards and Pringle's Georgia Minstrels 13; good performance; large audience.

CHESTER.—OPERA HOUSE (Heyman and Hamilton, managers): Charles A. Gardner opened our season 13 with Karl the Peddler to fair business; performance good. McFee's Matrimonial Bureau 15; good business; excellent performance. Richards and Pringle's Minstrels 20.

ANDERSON.—OPERA HOUSE (O. U. Breazeale, manager): Joshua Simpkins co. Oct. 29; packed house; performance good. McFee's Matrimonial Bureau 18; S. R. O.; performance excellent. Lillian M. Knott and James W. Gurville delighted the audience. Darrell Vinton Dec. 5, 6.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager): McFee's Matrimonial Bureau 13; performance excellent; good house. Lillian Murray-Knott, Chelso D. Paruchi, Edith Talbot, and Billy Allen deserve special notice. Georgia Minstrels 17 to S. R. O.; performance good.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Charles A. Gardner in Karl the Peddler 16; audience pleased; house fair. Henry Watterson's lecture 17 drew a large audience. Darrell Vinton 18-20.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Woodward Theatre co. 17-20. Paul Cazeneuve 29, 30==ITEM: The Brookings Opera House, which is under the management of Manager Mowrey, was opened 15 by the Woodward Theatre co.

TENNESSEE.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): The Nancy Hanks 25-27.==GRAND OPERA HOUSE (Thomas J. Boyle, manager): Clint Ford's Dramatic co. 15-20 opened to good houses. Repertoire includes Dixie Land, An American Hero, and Rip Van Winkle.==NEW MASONIC THEATRE (W. A. Shoetz, business manager): The Wedding Day 17. Never Again 20.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): A Southern Romance 10, 11; small audiences; performances excellent. The Geisha 23. At Atlantic City 26, 27. R. E. Graham, booked for 25, canceled.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, lessees and managers): Kelly and Mason in Who Is Who 12; full house; much applause. The Heart of Chicago drew a good house 15; scenic effects excellent. Twelve Temptations 16; unusual performance. Creston Clarke 18, 19.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Baldwin-Melville co. 8-13; excellent business. Repertoire included All the Comforts of Home, Master and Man, A Mad Marriage, Bulls and Bears, Rip Van Winkle, Hazel Kirke, Sam'l of Posen, and Our Boarding House. Walker Whiteside presented Othello 15 to the capacity; audience pleased.

CLARKSVILLE.—ELDER'S THEATRE (James T. Wood, manager): The Heart of Chicago 10 to good business. Edwin Travers in A Jolly Night 12 to light business; best satisfaction. The Carnival in this city 10, 11 was a grand success; 20,000 visitors were here. A Baggage Check 18.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): Murray and Mack in Finnigan's Courtship did good business 10. Punch Robertson (return engagement) 11-13; large audiences. A Bunch of Keys 17. The Brownies 21-23.

WILLARD L. SIMPSON.

WACO.—THE GRAND (Weis and Solomon, managers): Murray and Mack, supported by a poor co., in Finnigan's Courtship to a large audience 14; performance unsatisfactory. Thomas W. Keene 17, 18. A Bunch of Keys 20. Columbia Opera co. 22, 23. A Southern Romance 28. Tim Murphy 27.

W. V. LYONS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Murray and Mack in Finnigan's Courtship 8; fair house. Columbia Opera co. did excellent business 9-11 and left a splendid impression. Thomas W. Keene, with a good supporting co., presented Julius Cæsar, Louis XI. and Richard III 12, 13; excellent business throughout. Columbia Opera co. 15 (return date). A Bunch of Keys 18.==ITEMS: Owing to the severe illness of Mr. Murray the matinee performance of his co. was canceled.—The scarcity of theatrical attractions occasioned by the reported prevalence of fever in Texas has made the theatregoing public eager for amusements of this character. It is certain that the cos. booked for the place will do good business.

TEMPLE.—BIJOU OPERA HOUSE (T. J. Darling and Co., managers): Thomas W. Keene with excellent co. in Othello 9 to largest and best pleased audience of season. Field's Minstrels, booked for 10, postponed. A Bunch of Keys 23. A Jolly Night 26.==ITEM: Cos. playing Texas are developing a habit this season of failing to appear or to notify local managers so that they can protect the time booked for with them. Had Secret Service, booked for 15, notified Manager Darling of inability to fill time, he could have replaced it with another attraction. As it is, houses remain dark on account of the arbitrary or negligent methods used by cos.—R. E. Graham, booked for Oct. 27, also failed to appear or to give notice of cancellation. Local house managers deserve some protection.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): Punch Robertson co. 15-20.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): Ada Bothner in A Bunch of Keys opened our season 11 to a crowded house; fair satisfaction.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Thomas W. Keene 8; good business; performance excellent. A Bunch of Keys 22.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Hoyt's Comedy co. 8-13. Murray and Mack in Finnigan's Courtship 14; crowded house; audience pleased. Scalchi Concert co. 16. Uncle Josh Spruceby 18.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): The Brownies 13.

TEXARKANA.—GRIO'S OPERA HOUSE (Hardin Brothers, managers): Scalchi Concert co. delighted a large audience 12. Al G. Field's Minstrels drew to the capacity of house 13.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): A Bunch of Keys 10; small house; co. inferior. Edward P. Elliott, lecturer, 15. The Brownies 18.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): New York Male Quartette to packed house 13; audience delighted. Hoyt's Comedy co. 15-20. Thomas W. Keene 27. A Breezy Time 30.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Murray and Mack in Finnigan's Courtship 13 to two large audiences; performance satisfactory.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): Krause-Stout co. 15-20.

TYLER.—GRAND OPERA HOUSE (J. M. Sharp, manager): Al. G. Field's Minstrels to banner business of season 10; good performance. Veriscope of Corbett-Fitzsimmons fight 11, 12; small business. Thomas W. Keene 16.

TERRELL.—BRIX'S OPERA HOUSE (S. L. Dey, manager): A Bunch of Keys 9 to a small audience; splendid performance. Al. G. Field's Minstrels to a good house 11. Receipts $379; performance good. Thomas W. Keene 23. A Breezy Time 27. Signor Blitz 29, 30. Walker Whiteside Dec. 7.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): New York Male Quartette 8; large audience. Al. G. Field's Minstrels 9 to the capacity; good show.

AUSTIN.—HANCOCK OPERA HOUSE (Rigsby and Walker, managers): Punch Robertson co. 8-10; crowded houses. Murray and Mack in Finnigan's Courtship 11 to a large and appreciative audience. A Bunch of Keys 18. The Brownies 19, 20.==ITEM: Punch Robertson presented Manager George Walker with a handsome ring.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Walker Whiteside Dec. 4.

WEATHERFORD.—HAYNES OPERA HOUSE (Charles Haynes, manager): Thomas W. Keene 28.

UTAH.

SALT LAKE CITY.—NEW GRAND THEATRE (H. F. McGarvie, manager): The Dazzler 8-13 had light house opening night and packed houses rest of week; excellent performance.==SALT LAKE THEATRE (C. S. Burton, manager): In Gay New York 11-13.==LYCEUM THEATRE: Dark.==ITEM: The Johnson Co., photographers, of this city, are making a collection of portraits of Julia Dean (Hayne) and would like to correspond with any one having such. To any one who will send them portraits of her from which to make copy (and return) they will send a combined photo showing all the various styles.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): A Breezy Time 16; fair business; specialties good. A Railroad Ticket 25. Rhea 27. The Sunshine of Paradise Alley Dec. 4.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Gayest Manhattan to full house 12; specialties excellent. Rhea 26. Veriscope 29.

BELLOWS FALLS.—OPERA HOUSE: U. T. C. 17 to a good house; good performance.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doyle, manager): Gayest Manhattan 13 gave satisfaction to large audience. Rhea 21.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Richards and Canfield in My Boys 13; good business; audience pleased. A Railroad Ticket 23.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Fitz and Webster in A Breezy Time 15; good house; audience pleased. A Railroad Ticket 24.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Rhea, supported by an excellent co., delighted a good house with Camille 16. Joe Ott 30.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Human Hearts made a decided hit before a good audience 15. A large audience greeted Anthony Hope 16 and enjoyed his readings. The Geisha 17, 18 before large audiences, and its success elsewhere was duplicated here. Linda da Costa is a comedienne of promise, and was forced to repeat her picturesque dance. The Lees closed a very successful week 8-13. Receipts $2,850. Field and Hanson's Minstrels 23. R. E. Graham 25, 26. Lewis Morrison 27.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): The Lees Oct. 25-30, except 28, to good business. Primrose and West's Minstrels 29 to record receipts; S. R. O. Robert Graham 1, 2 to large audiences; performance pleasing. Arnold-Welles co. week 8-13; best popular price co. this season; fair business. In Atlantic City 17. White Mahatmas 19, 20. Field and Hanson's Minstrels 22.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): F. B. Rhodes' Merrymakers opened for a week 15 in A Midnight Frolic to S. R. O.; co. the best here this season. Pete Raymond deserves special mention. Toody Byers, a Staunton boy, is with this co., and was warmly received. The Lees 29-Dec. 4.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Lees 22-27. Murray and Mack Dec. 1.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Arnold Welles co. opened for a week 15 to S. R. O.; performance good.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Rhoades' Merry Makers closed a week 13 to small business. Repertoire was A Midnight Frolic, Finnigan's Fortune, The Factory Girl, Heart of Cuba, Plunker, Chuggs and Co., and The Golden Gulch. The Lees, hypnotists, opened for a week 15 to S. R. O. R. E. Graham 27. Rachelle Renaud 29-Dec. 4.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Irwin's Dog and Pony Show 12, 13; fair business; performances good. Human Hearts 17; business fair; performance excellent. In Atlantic City 18. The Geisha 19, 20.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): John Griffith in Faust 9; fair house; Mr. Griffith received numerous encores; Kathryn Oliver's Marguerite was played with rare grace.==NINTH STREET THEATRE (H. A. Graham, manager): Dark.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Digby Bell in The Hoosier Doctor 12; business fair; every one pleased.

ELLENSBURG.—OPERA HOUSE (C. E. Finberg, manager): John Griffith in Faust 8; house crowded; performance pleasing; support fair. Alba Heywood 22. Tivolian Concert co. 23.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Tennessee's Pardner to good business 13; performance excellent. Digby Bell 15.

WALLA WALLA.—PAINE'S OPERA HOUSE (J. G. Paine, manager): Louis James in A Cavalier of France and Spartacus 12, 13; largest houses of season; everyone pleased. Side Tracked 16.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Van Osten Three-Star co. closed 13 with double bill, Dorcas and The Burglar, having used the S. R. O. sign every night. Kismet 15, 16, with Minerva Dorr in the title-role, to light business. Mrs. Fiske 23. Players' Club 25. Morrison's Faust 27. Devil's Auction Dec. 1. Charles Coghlan 4.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Gus Hill's Novelties 11-13; light business. McNulty's Visit 15-17; fair business. McSorley's Twins 22-24. John L. Sullivan 25-27.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): O'Hooligan's Wedding 15; poor attraction to fair business. Our Step-Husband, booked for 12, did not appear. Kismet 29.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): O'Hooligan's Wedding 13; fair business. Kismet 19. A Baggage Check 25.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkman, manager): Dark 24-30.==ITEM: Henry Brinkman, aged 30, son of Manager Brinkman, was found dead 15.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Dennis Long, manager): The Nancy Hanks, with Marie Jansen, satisfied good patronage 9. The Girl from 'Frisco drew fairly 13, 14, and pleased. Rentz-Santley co. 19. The Electrician 21, 1992 27. Run on the Bank 28.==ITEM: The management of the Opera House is again in other hands. Manager Herman Proehl having retired for business reasons, and Dennis Long, an attache of the house since it was built, succeeding him.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Monroe and Hart in The Gay Matinee Girl 8 to fair house; performance poor. Ferris Comedians 15-20.

FOND DU LAC.—CRESCENT OPERA HOUSE (W. H. Stoddard, manager): The Nancy Hanks 10; good house for stormy night; play well received.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Sprague's Minstrels 12, 13; large house 12; poor attendance 13. Madeleine 17. Christopher, Jr., 19. Dr. Nansen 22.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, lessee and manager): The Gay Matinee Girl 1; poor performance to large audience. Christopher, Jr., 20.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): William Owen co. 8-13 to crowded houses. Maud Caswell and Arthur Arnold 20.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Ackerman's Comedians 13 to fair house. Corbett-Fitzsimmons veriscope 15 to big business. Robert B. Mantell 19. William Owen 25-27.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Clara Schumann Ladies' Orchestra to big business 9, giving satisfaction. Moore and Livingstone co. to S. R. O. 15.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Electrician 25.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Columbia Comedy co. 8-13; good business. Christopher, Jr., 18. Eli Perkins, lecture, 19. Veriscope 25.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Clara Schumann Ladies' Orchestra 16; large and appreciative audience.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, manager): The Gay Matinee Girl 11 to small house; co. poor. The Woman in Black 20. The Jucklins 27. Sowing the Wind 30.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Della Pringle co. 8-13 to S. R. O. entire week; co. good.==MAENERCHOR HALL: (William Marquardt, manager): Bell, magician, 15-16. Si Perkins 29-Dec. 4.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): May Irwin presented The Swell Miss Fitzwell to a good house 11. Miss Irwin was suffering with a severe cold, but nevertheless rendered a number of songs admirably. The Highwayman 15 to a large and fashionable audience. The plot of the opera is very interesting, and with the beautiful costumes and stage effects made a decided hit. Mr. O'Meara has an exquisite tenor voice and was repeatedly encored. Hilda Clarke has a sweet voice and as Lady Constance was charming. Jerome Sykes was very humorous and made the hit of the evening. Fanny Davenport in The Saint and the Fool 22-27.==PRINCESS THEATRE (O. B. Sheppard, manager): The Lost Paradise is the bill presented by the Cummings Stock co. 15-20 to crowded houses, and is probably the best production yet given by this excellent co. Ralph E. Cummings and Helen Byron shared the honors. Special mention must be made of the character work of Miss Nettie Marshall and Thomas J. Grady. The Private Secretary 22-27.==OPERA HOUSE (Ambrose J. Small, manager): A Guilty Mother 15-20 to big business; Henrietta Vaders displayed great power and ability, while Eleanor Merren, Carlton Wells, Harry Barker, and F. Yelvington did good work. Dodge's Trip to New York 22-27.==MASSEY MUSIC HALL (J. E. Suckling, manager): Dr. Nansen lectured to a crowded house 13. Brooke's Chicago Marine Band 18. Anthony Hope 22. Concert 25.==ITEM: A Pure Food show will be held at the Caledonia Rink 22-Dec. 4. Special musical attractions have been engaged and include Walter Peabody, J. R. Lucier, Mlle. Gilet, and the Lucier Quartette.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Fanny Davenport opened 15 for a week in The Saint and the Fool. The Highwayman 22-27.==QUEEN'S THEATRE (Sparrow and Jacobs, managers): The White Slave 15 to a good audience. Ruth MacAuley heads the cast and gives a capable performance. Loduski Young also deserves mention. Shannon of the Sixth 22-27.==THEATRE ROYAL (Sparrow and Jacobs, managers): Under the Dome opened to big business 15. The drama is ultra-sensational, but seemed to find unlimited favor with the gods. Scenery exceptionally fine. Sam Jack's Tenderloin co. 22-27.==THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. successfully presented All the Comforts of Home 15 to large audience. Harry Mack did excellent work, as did Joe Dailey. Harrington Reynolds, and Walton Townsend. The Fransioli Sisters and Dwenda and Breen, club swingers, head the vaudeville bill. Young Mrs. Winthrop 22-27.

WINNIPEG.—NEW WINNIPEG THEATRE (C. P. Walker, manager): Katie Putnam in Tom Tinker's Kid 11-13 drew a large house first night and light houses following nights. Play needs reconstruction. Miss Putnam excellent; co. weak. At Gay Coney Island 15, 16. Pulse of New York 19, 20. A Milk White Flag 22-24. The Gay Matinee Girl 26, 27. Sowing the Wind Dec. 3, 4. Paul Cazeneuve 9-11.==GRAND OPERA HOUSE (Seach and Sharpe, managers): In Old Madrid 11, 12 with Francis Jones in title-role. Dances by Margaret Shaw were well received. Shaughraun (local) 16-18. George's Minstrels 19, 20. Zera Zemon, magician, 22-25.==ITEMS: Katie Putnam, H. B. Emery, and Miss Fawcett, of the Putnam co., were entertained 13 by members of local press.—Manager Fred Walker and Treasurer W. S. Hooper, of the Fargo Opera House, are visiting C. P. Walker.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): A Guilty Mother 12, 13; good performances; good audiences. Side Tracked 15; fair performance; good business. De Wolf's U. T. C. 17; creditable performance to topheavy business. Guy Brothers' Minstrels 19. Henshaw and Ten Broeck co. 20. O'Hooligan's Wedding 22. Casy Fitzgerald 24. Jane Coombs 25.

OTTAWA.—GRAND OPERA HOUSE (Joseph Frank, manager): O'Hooligan's Silver Wedding 15-17; large audience; general satisfaction. Shannon of the Sixth 18-20.==GRANT'S MUSIC HALL: (Charles Baystead, manager): Gonzalez Opera co. opened 15 for five weeks, presenting popular operas. Said Pasha, the opening performance, delighted a crowded house; good co. Lizzie Gonzalez made a hit.==RUSSELL THEATRE (Dr. W. A. Browne, manager): Dark.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Black Patti's Troubadours 8; full house; entire satisfaction. J. E. Toole in Killarney and The Rhine 10; good performance; fair audience. Warren Conlan 11-13 in Othello, Damon and Pythias, and Virginius; very satisfactory performances; light attendance. Guy Brothers' Minstrels 17; good performance and house. De Wolf's U. T. C. co. 18. Henshaw and Ten Broeck 19. Side Tracked 23. O'Hooligan's Silver Wedding 24. Casy Fitzgerald 27.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Under the Dome 12; fair house; scenic effects grand. W. H. Power and a strong co. in Shannon of the Sixth 16 to a good house. Professor Carpenter, hypnotist 18-20. Mora Dramatic co. 22-27.==ITEM: The report of a change in the management of the Opera House was unfounded. The house never has been so prosperous as under the present management of A. Lesser.

BELLEVILLE.—CARMAN OPERA HOUSE (Charles P. McKay, manager): Under the Dome 11; good performance; good house. Brooke's Chicago Marine Band 17; fair business. O'Hooligan's Silver Wedding 19.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Under the Dome 13; excellent performance; poor house. W. H. Power in Shannon of the Sixth, supported by an excellent co., gave a fine performance to a good house 17. Professor Carpenter, hypnotist, 22-25.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Machan Dramatic co. concluded their engagement 13, presenting The Old Homestead and The Octoroon the last two nights to good business. Ferris, hypnotist, 16-18; light business; performance interesting. De Wolf's U. T. C. co. 19. Ferris (return) 20-22. Boston Ideals 23-25, 27, 29. The Foundling 26.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Joseph Greene co. closed a three weeks' engagement 13 to crowded houses. Halifax Symphony Orchestra 18-22.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Digby Bell in The Hoozier Doctor 10, 11; excellent performances; fair business. John L. Griffith 16.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Ethel Webb and H. Hudson in readings Dec. 3.

STRATFORD.—OPERA HOUSE (A. Brandenberger, manager): J. E. Toole in Killarney and The Rhine 11 to small house; co. fair. Side Tracked delighted a large audience 16. Brooke's Chicago Marine Band 19.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): De Wolf's U. T. C. 15; crowded house; co. average. Warren Conlan 18-20.==NEW GRAND OPERA HOUSE: Dean's U. T. C. 11 to a fair house.

VICTORIA.—THEATRE (Robert Jamieson, manager): Digby Bell in The Hoosier Doctor 8; good house.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, proprietor): Dark.==TOWN HALL: Frost and Fenshawe co. opened 15 for an indefinite period to a packed house.

GUELPH.—ROYAL OPERA HOUSE (Frank Murphy, manager): James O'Neill in Monte Cristo 10; good business. Side Tracked 11; topheavy house. Warren Conlan 15-17 opened in Othello; fair audience.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Black Patti's Troubadours 10; excellent entertainment; crowded house; Ernest Hogan was very popular. De Wolf's U. T. C. co. 13; good performance to jammed houses. Side Tracked 18. Brooke's Chicago Marine Band 20. Warren Conlan 22-24. Guy Brothers' Minstrels 30.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): O'Hooligan's Wedding 20. Shaw Concert co. 25.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Pirates of Penzance (local) 10-12 drew immense audiences; performances creditable. Magniscope of the Queen's Jubilee procession opened for a week 15 to good business. Vaught's Comedy co. 22-27.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): A Guilty Mother 10, 11; light business; co. good. De Wolf's U. T. C. 16; satisfactory performance; topheavy house. Brooke's Chicago Marine Band 19. Side Tracked 20. The Foundling 25.

CORRESPONDENCE

[*Received too late for classification.*]

FLORIDA.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (B. Genovar, manager): Aiden Benedict in Fabio Romani 10; poor house; performance miserable. Peters and Green Comedy co. 22, 23.

ILLINOIS.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Gilbert Opera co. 29.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Eager, manager): Edwin Bostell, supported by a first-class co., presented Shakespearean plays here 11-13 to crowded houses. Manager Eager booked him for a return date. The Heart of Chicago 24. Bells of Shandon Dec. 3.

INDIANA.

MARION.—ITEM: The charter of Marion Lodge, No. 195, B. P. O. Elks was suspended by Grand Exalted Ruler Detweiler 13 on account of the initiation of Bob Fitzsimmons. G. E. R. Detweiler will arrive in Marion 17, when an attempt to adjust the troubles will be made. Marion Lodge is in receipt of a letter from Fitzsimmons resigning, but it will hardly be accepted.

IOWA.

MT. PLEASANT.—GRAND OPERA HOUSE (O. J. Lindsay, manager): Al G. Field's Colored Minstrels 15; good business and co. Georgia Minstrels 27. She Dec. 2. Edwin Rostell 4.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Si Plunkard Dec. 1.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): Jessie Moran's co. 22-27, except 24. John Dillon 24. A Paper City Dec. 1.

KENTUCKY.

MT. STERLING.—GRAND OPERA HOUSE (Turner and O'Connell, managers): A Baggage Check 24.

MINNESOTA.

DULUTH.—THE LYCEUM (L. N. Scott, manager): The Gay Matinee Girl 9, 10 to fair business; performance only fair. The Woman in Black 20.

NEBRASKA.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. Bartenbach, manager): Beach and Bowers' Minstrels 16; good business and satisfaction. Professor Howard's Dog and Pony Show 17, 18. The Heart of Chicago 24. The Fontanas 29-Dec. 1. Hogan's Alley Dec. 3.

ARENA.

HELENA, ARK.—W. L. Clark's Circus 20.

FAYETTEVILLE, ARK.—Stowe Brothers' Circus 12 to crowded tents.

SPARTANBURG, S. C.—Wallace Brothers' Circus did a big business 16; all pleased. The Nelson Family was the great feature.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALMA CHESTER (Oscar W. Dibble, mgr.): Chelsea, Mass., Nov. 22-27, No. Adams 29-Dec. 4, Pittsfield 6-11.

A BOY WANTED (Eastern: Chas. E. Blaney: W. B. McCallum, mgr.): Kansas City, Mo., Nov. 22-27.

A BOY WANTED (W. H. Murphy, mgr.): Fostoria, O., Nov. 23, Fremont 24, Sandusky 25, Marion 26, Bucyrus 27.

ADA REHAN (Augustin Daly, mgr.): New Haven, Conn., Nov. 25-27, Washington, D.C., 29-Dec. 4.

AGNES CARLETON-PHILLIPS (Alphonso Phillips, mgr.): Boone, Ia., Nov. 23, Ft. Dodge 24, Clarion 25, Hampton 26, Waverly 27.

AGNES HERNDON (Aubrey Mittenthal, mgr.): Pittston, Pa., Nov. 22-27, Norristown 29-Dec. 4.

ALABAMA (D. W. Truss and Co., mgrs.): Willimantic, Conn., Nov. 23, Athol, Mass., 24, Pittsfield 25.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ALWAYS ON TIME: Ottawa, Can., Nov. 25-27.

ANDREW MACK (D. W. Truss and Co., mgrs.): Providence, R. I., Nov. 22-27.

ANGELL COMEDIANS: Hiawatha, Mo., Nov. 22-27.

ANNIE CLARK HANSON (J. H. Shepard, mgr.): Weedsport, N. Y., Nov. 22-27, Newark 29-Dec. 4.

ARNOLD-WELLS: Salisbury, N. C., Nov. 22-27, Spartansburg, S. C., 29-Dec. 4, Atlanta, Ga., 6-18.

AT GAY CONEY ISLAND (Miller and Peel, mgrs.): Butte, Mont., Nov. 21-27.

AT PINEY RIDGE (Ben Higgins, mgr.): Milwaukee, Wis., Nov. 22-27.

BLUE JEANS (Edward Arlington, mgr.): Portland, Me., Nov. 22, 23, Haverhill, Mass., 24, Lawrence 26.

BARBER THEATRE (Burnham and Barbour, mgrs.): Sycamore, O., Nov. 22-27.

BATES BROTHERS COMEDY: Rome, N. Y., Nov. 22-27.

BENNET-MOULTON (Monte Thompson, mgr.): Salem, Mass., Nov. 22-27, Manchester, N. H., 29-Dec. 4, Lawrence, Mass., 6-11.

BESSIE MORTON (A. G. Rogers, mgr.): Bradford, Pa., Nov. 22-27, Kane 29-Dec. 4.

BETTS-LOSEE (Alfred Molander, mgr.): Albert Lea, Minn., Nov. 22-27, Austin 29-Dec 4.

BIG HEART (Jas. E. Fenner, mgr.): Stafford Springs, Conn., Nov. 23, Palmer, Mass., 24.

BLACK SHEEP (Sam Shubert, mgr.) Chicago, Ill., Nov. 22-27.

BOSTON IDEALS (Don Carroll, mgr.): Woodstock, Can., Nov. 22-27, Stratford 29-Dec. 4.

BRAND OF CAIN: New Haven, Conn., Nov. 22-24, Ansonia 29, Waterbury 30, Hartford Dec. 1, 2, Middletown 3, 4.

BREEZY TIME (Eastern): Ft. Edward, N. Y., Nov. 24, Saratoga 25, Poughkeepsie 27, Mechanicsburg 30, Johnstown Dec. 1, Little Falls 3, Ilion 4.

BREEZY TIME (Southern: Fitz and Webster, props. and mgrs.): Cleburne, Tex., Nov. 24, Terrell 25, Greenville 29, Clarksville 30, Bonham Dec. 1, Gainesville 2, Ardmore, I. T., 3, Purcell 4.

BROADWAY GIRL (A. D. McLean, bus.-mgr.): Louisiana, Mo., Nov. 23, Mexico 24, Moberly 25, Brookville 26, Chillicothe 27.

BROTHER FOR BROTHER (Martin J. Dixon, mgr.): Mahanoy City, Pa., Nov 25, Hazleton 26, Freeland 27.

BRYAN COMEDIANS: Lansing, Mich., Nov. 22-27.

BUNCH OF KEYS (Gus Bothner, mgr.): Temple, Tex., Nov. 23, Ft. Worth 24, Dallas 25, Sherman 26, Gainesville 27, Denison 29, Paris 30, Ft. Smith, Ark., Dec. 4, Springfield, Mo., 2, Carthage 3, Pittsburg Kan., 4, Joplin, Mo., 6.

CORSE PAYTON (W. E. Denison, mgr.): Yonkers, N. Y., Nov. 22-27, Newburg 29-Dec. 4, Poughkeepsie 6-11.

CAMERON CLEMENS: Harrisburg, Pa., Nov. 22-27, Wilmington, Del., 29-Dec. 4, Paterson, N. J., 6-11.

CAPTAIN IMPUDENCE (Edwin Milton Royle: Jas. E. Moore, mgr.): Omaha, Neb., Nov. 21-23, St. Joseph, Mo., 25, Des Moines, Ia., 26, 27.

CAPTAIN OF THE NONSUCH (Ira J. La Motte, mgr.): New Orleans, La., Nov. 21-27.

CASTLE SQUARE COMEDY (Tony Cummings, mgr.): Boston, Mass., Aug. 9—indefinite.

CHASE-LISTER: Parsons, Kan., Nov. 22-27.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): Brooklyn, N. Y., Nov. 15-27, New York city 29-Dec. 11.

CHERRY PICKERS (Augustus Piton, mgr.): New York city, Nov. 22-27, Elizabeth, N. J., 29, Carbondale, Pa., 30, Scranton Dec. 1, Wilkes-Barre 2, Hazleton 3, Easton 4, Philadelphia 6-11.

CHIMMIE FADDEN (Jacob Litt, mgr.): Boston, Mass., Nov. 22-27.

CHRISTOPHER, JR. (Clarence Fleming, mgr.): St. Paul, Minn., Nov. 21-24, Minneapolis 25-28.

CLAIR TUTTLE (T. L. Lerance, mgr.): Cortland, N. Y., Nov. 22-27.

CLAY CLEMENT: Evansville, Ind., Nov. 25, Terre Haute 27.

COLUMBIAN COMEDY: Fond du Lac, Wis., Nov. 22-27.

CONTENTED WOMAN: Washington, D. C., Nov. 22-27.

COON HOLLOW: Albany, N. Y., Nov. 22-24.

CORA VAN TASSELL (Frank W. Lane, mgr.): Wilmington, N. C., Nov. 22-27, Sumter, S. C., 29-Dec. 4, Orangeburg 6-8, Camden 9-11.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Norristown, Pa., Nov. 22-27, York 29-Dec. 4, Mahanoy City 6-11.

COURTED INTO COURT (Rich and Harris, mgrs.): Brooklyn, N.Y., Nov. 22-27.

CRESTON CLARKE: Little Rock, Ark., Nov. 22, 23, Pine Bluff 24, Hot Springs 25, Camden 26, Texarkana 27.

CUMBERLAND '61 (Augustus Piton, mgr.): New York city Oct. 18-Nov. 27, Boston, Mass., 29-Dec. 25.

CURTISS COMEDY: Joplin, Mo., Nov. 21-27.

DARKEST AMERICA (John W. Vogel, prop. and mgr.): Hazleton, Pa., Nov. 23, Mauch Chunk 24, Carbondale 25, Nanticoke 26.

DANIEL A. KELLY (T. H. Dobson, mgr.): Griffin, Ga., Nov. 22-25, Rome 26, 27, Chattanooga, Tenn., 29-Dec. 4.

DANIEL SULLY: Poughkeepsie, N. Y., Nov. 23, Kingston 24, 25, Mt. Carmel, Pa., 26, Pittstown 29, 30.

DAN MCCARTHY: Boonton, N. J., Nov. 23, Clinton 24, Dover 25, 26, Somerville 27.

DARRELL VINTON (E. L. Sackett, mgr.): Newberry, S. C., Nov. 22, 23, Sumter 24, 25, Florence 26, 27, Columbus 29, 30, Chester Dec. 1, 2.

DOWN IN DIXIE: Baltimore, Md., Nov. 22-27, Washington, D. C., 29-Dec. 4, Pittsburg, Pa., 6-11.

DOWN THE SLOPE: Lynn, Mass., Nov. 22-24, Lowell 25-27.

DRUMMER IN NEW YORK (Ed. L. Jerome, prop. and mgr.): Rochester, N. Y., Nov. 22-24, Utica 25-27, Albany 29, 30, Troy Dec. 1, 2, Poughkeepsie 3, 4, Hudson 6, Yonkers 7, 8.

EDWARD HARRIGAN: Pittsburg, Pa., Nov. 22-27.

E. H. SOTHERN (Dan Frohman, mgr.): Brooklyn, N. Y., Nov. 22-27.

8 BELLS (W. E. Flack, mgr.): Pittsburg, Pa., Nov. 22-27, McKeesport 29, Mt. Pleasant 30, Uniontown Dec. 1, Cumberland, Ind., 2, Hagerstown 3, Frederick 4, Baltimore 6-11.

ELDON COMEDIANS: Hartford City, Ind., Nov. 22-27.

ELECTRICIAN (Charles E. Blaney's: Will F. Phillips, mgr.): Freeport, Ill., Nov. 23, Madison, Wis., 24, La Crosse 25, Winona, Minn., 26, Fairbault 27, St. Paul 29-Dec. 4, Minneapolis 5-11.

ELIHU R. SPENCER (James F. Peyton, bus.-mgr.): Franklin, Ind., Nov. 23, Columbus 24, Rockville 25, Crawfordsville 26, 27, Frankfort 29, Lebanon 30, Alexandria Dec. 1, Marion 2-4, Niles, Mich., 6, Goshen, Ind., 7, Kendallville 9, Auburn 10, Warsaw 11.

ELROY STOCK (Edwin Elroy, mgr.): Troy, N. Y., Nov. 22-27, Rochester, Pa., 29-Dec. 4, Williamsport 6-11.

ELSIE DE TOURNEY (E. G. Honeburgh, mgr.): Benson, Minn., Nov. 22, 23, Wilmar 24, 25, St. Cloud 26, 27, Sauk Center 29, 30, Alexandria Dec. 1, 2, Fergus Falls 3, 4, Wahpeton, N. D., 6, 7.

EMPIRE STOCK (Blaisdell and Brown, mgrs.): Bucyrus, O., Nov. 22-27, Auburn, Ind., 29-Dec. 4.

EMPIRE THEATRE (Chas. Frohman, mgr.): Boston, Mass., Nov. 15-Dec. 4.

ENEMIES FOR LIFE (R. E. Davey, mgr.): Scranton, Pa., Nov. 22-24, Binghamton, N. Y., 25-27.

E. S. WILLARD: Boston Mass., Nov. 15-Dec 18.

FERRIS COMEDIANS (Dick Ferris, mgr.): Duluth, Minn., Nov. 22-Dec. 4.

FABIO ROMANI (J. B. Murray, mgr.): New Orleans, La., Nov. 21-27, Lake Charles Dec. 1, Orange, Tex., 2, Beaumont 3, Galveston 5, Houston 6, San Antonio 7, Austin 8, Brenham 9, Navasota 10, Bryan 11.

FALLEN AMONG THIEVES (Davis and Keogh, mgrs.): Zanesville, O., Nov. 24, Mansfield 25.

FANNY DAVENPORT (Ben Stern, mgr.): Toronto Can., Nov. 22-27, Brooklyn, N. Y., 29-Dec. 4.

FANNY RICE (Geo. W. Purdy, mgr.): Franklin, N. H., Nov. 24, Laconia 24, Manchester 25, Lowell, Mass., 26, 27.

FAST MAIL (Lincoln J. Carter prop.: R. G. Guptill, mgr.): Exeter, N. H., Nov. 23, Lawrence, Mass., 24, Lowell 25-27, Chelsea 29, Brockton 30, New Bedford Dec. 1, Bristol, R. I., 2, 3, Woonsocket 4, Worcester, Mass., 8-11.

FIRST BORN (Frohman and Belasco, mgrs.): Newburg, N. Y., Nov. 24, Trenton, N. J., 27.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Wabash, Ind., Nov. 23, Danville, Ill., 24, Champaign 25, Clinton 26, Decatur 27, Galesburg 29, Quincy 30 Monmouth Dec. 1, Peoria 2, Frankfort, Ind., 3, Anderson 4, Circleville, O., 6, Chillicothe 7, Portsmouth 8, Ironton 9, Huntington, W. Va., 10, Parkersburg 11.

FREDERICK H. WILSON (Harry F. Curtis, mgr.): Amsterdam, N. Y., Nov. 22-27.

FREDERICK WARDE: Toronto, Can., Nov. 22-27.

FRENCH REPERTOIRE (Lincoln J. Carter, prop.: R. E. French, mgr.): Memphis, Tenn., Nov. 22-27, Jackson 29-Dec. 1, Clarksville 2-4, Nashville 6-11.

FROST AND FANSHAWE: Quebec, Can., Nov. 15—indefinite.

GAY MATINEE GIRL (No. 1: Edwin P. Hilton, mgr.): Fergus Falls, Minn., Nov. 23, Wahpeton, N. D., 24, Fargo 25, Winnipeg, Man., 26, 27.

GAY NEW YORKER: Bristol, R. I., Nov. 23, Newport 24, Fall River, Mass., 25-27, Wilkes-Barre, Pa., 29-Dec. 1, Scranton 2-4.

GILLHOOLEY'S RECEPTION: Waterloo, Ia., Nov. 23, New Hampton 24, Decorah 25, Cresco 26, Austin 27.

GIRL FROM FRISCO: Marinette, Wis., Nov. 23.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): New York city Nov. 22-27.

GO-WON-GO-MOHAWK: Danville, Ill., Nov. 23, Lafayette, Ind., 24, Frankfort 25, Kokomo 26, Warsaw 27.

GREAT TRAIN ROBBERY (Davis and Keogh, mgrs.): Cleveland, O., Nov. 22-27.

GUILTY MOTHER: Buffalo, N. Y., Nov. 22-27.

HENNESSY LEROYLE (F. G. Conrade, mgr.): Mt. Carmel, Pa., Nov. 23, Reading 24-25, Wilmington, Del., 26, 27, Allentown, Pa., 30, Ashland Dec. 1, Hazleton 2, Pittston 3, 4, Scranton 6-8.

HANDS ACROSS THE SEA: Brooklyn, N. Y., Nov. 22-27.

HAPPY LITTLE HOME (Geo. W. Monroe): Easton, Pa., Nov. 25, Bethlehem 26, Atlantic City, N. J., 27, Philadelphia, Pa., 29-Dec. 4, Allentown 6, Trenton, N. J., 7, Yonkers, N. Y., 8, Troy 9-11.

HARLAND DRAMATIC, Ripon, Wis., Nov. 22-27.

HEAD AND WESTLAND (J. Head, mgr.): Wichita, Kan., Nov. 22-27.

HEART OF CHICAGO (Southern: Lincoln J. Carter, prop.: F. C. Walton, mgr.): Alton, Ill., Nov. 23, Litchfield 24, Springfield 25, Pana 26, Mt. Vernon 27, Evansville, Ind., 28, Vincennes 29, Washington 30, Showles Dec. 1, Seymour 2, Madison 3, Franklin 4, Lebanon 6, Lafayette 7, Frankfort 8, Crawfordsville 9, Terre Haute 10, Brazil 11.

HEART OF CHICAGO (Northern: Lincoln J. Carter, prop.: Jay Simms, mgr.): Bath, N. Y., Nov. 23, Elmira 24, Auburn 25, Penn Yan 26, Lyons 27, Fulton 29, Oswego 30, Lockport Dec. 1, Rochester 2-4, Palmyra 6, Newark 7, Geneva 8, Syracuse 9-11.

HEART OF CHICAGO (Western: Lincoln J. Carter, prop.: J. B. Hogan, mgr.): Kearney, Neb., Nov. 23, Grand Island 24, Hastings 25, Lincoln 26, Beatrice 27, St. Joseph, Mo., 29, Clay Centre, Kan., 30, Manhattan Dec. 1, Junction City 2, Emporia 3, Ottawa 4, Kansas City, Mo., 5-11.

HEART OF MARYLAND (David Belasco, prop.: H. C. Husted, mgr.): Buffalo, N. Y., 22-27, Detroit, Mich., 29-Dec. 4, Grand Rapids 6, Ft. Wayne, Ind., 7, Milwaukee, Wis., 8-11.

HEART OF THE KLONDIKE (Davis and Keogh, mgrs.): New York city Nov. 8-Dec. 4.

HEARTSEASE (Henry Miller): Bay City, Mich., Nov. 23, Saginaw 24, Toledo, O., 25, Columbus 26, 27, Indianapolis, Ind., 29-Dec. 1.

HENRY COMEDY: Rondout, N. Y., Nov. 22-27.

HENSHAW AND TEN BROECK (W. W. Randall, mgr.): Toronto, Can., Nov. 22-27, Kingston 29, Watertown, N. Y., 30, Odgensburg Dec. 1, Ottawa, Can., 2-4, Montreal 6-11.

HIMMELEIN IDEALS (Jno. Himmelein, mgr.): Lancaster, Pa., Nov. 22-27, Shenandoah 29-Dec. 4, Shamokin 6-11.

HIRED GIRL (Blaney's: Hollis E. Cooley, mgr.): Detroit, Mich., Nov. 22-27.

HIS LITTLE DODGE (E. E. RICE, mgr.): New York city Nov. 22—indefinite.

HOGAN'S ALLEY (Gilmore and Leonard: Eugene Wellington, mgr.): Rochester, N. Y., Nov. 22-24, Syracuse 25-27, Ilion 29, Gloversville 30, Schenectady Dec. 1, Amsterdam 2, Troy 3, 4.

HOGAN'S ALLEY (Peter Rice, mgr.): Lawrence, Kan., Nov. 23, Topeka 24, St. Joseph, Mo., 25.

HOLMES-WOLFORD: Jackson, Miss., Nov. 19-23.

HOT OLD TIME: Indianapolis, Ind., Nov. 22-27.

HOYT COMEDY (Chester E. Hoyt, mgr.): Lincoln, Ill., Nov. 22-27, Winchester 29-Dec. 4.

HUMANITY (John S. Hale, mgr.): Chicago, Ill., Nov. 22-27.

HUSBAND BY DEPUTY (David M. Peyser, mgr.): Hoboken, N. J., Nov. 22-24.

IN THE NAME OF THE CZAR: Newark, N. J., Nov. 22-27.

IRVING FRENCH: Worthington, Ind., Nov. 22-27, Spencer 29-27.

JAMES YOUNG (C. N. Money, mgr.): Watertown, N. Y., Nov. 23, Canton 24, Plattsburg 25, 26, St. Albans, Vt., 27, Montreal, Can., 29-Dec. 4.

JAMES A. HERNE (Shore Acres Co.: William B. Gross, mgr.): Brooklyn, N. Y., Nov. 22-27, Newark, N. J., 29-Dec. 4, Pittsburg, Pa., 6-11.

JAMES B. MACKIE (Joseph M. Welch, mgr.): Bangor, Me., Nov. 25.

JAMES O'NEILL (Wm. F. Connor, mgr.): Rochester, N. Y., Nov. 25-27.

JANE COOMBS: Hamilton, Can., Nov. 25.

JAY IN NEW YORK (Wm. Fennessy, mgr.): Fall River, Mass., Nov. 22-24, Lynn 25-27, Lawrence 29-Dec. 1.

JEAN REYNOLDS (Frederick Renolds, mgr.): Hagerstown, Md., Nov. 22-27, Columbia, Pa., 29-Dec. 4.

JESSIE MAE HALL (Mark E. Swan, mgr.): Lebanon, Ind., Nov. 22-27.

J. E. TOOLE (Edwin Jerome, mgr.): Findlay, O., Nov. 23, Bluffton 24, Lima 25, Wadsworth 26, Akron 27.

JOHN DREW (Chas. Frohman, mgr.): New York city Nov. 8—indefinite.

JOSEPH GREENE (Frank Harriman, mgr.): Milford, Mass., Nov. 22-27, Gardner 29-Dec. 4, Chelsea 5-7.

JOSEPH JEFFERSON: Chicago, Ill., Nov. 22—indefinite.

JOSEPH MURPHY: Pawtucket, R. I., Nov. 23, Taunton, Mass., 24, Lowell 25, Syracuse, N. Y., 27, Buffalo 29-Dec. 4, Toronto, Can., 6-9, Hamilton 10, St. Catharines 11.

JULIA ARTHUR: New York city Nov. 1—indefinite.

JULIA MARLOWE (Chas. B. Dillingham, mgr.): St. Louis, Mo., Nov. 22-27, Memphis, Tenn., 29-Dec. 1, Birmingham, Ala., 2, Atlanta, Ga., 3-5, New Orleans, La., 6-11.

JUNE AGNOTT (T. C. Howard, mgr.): Uniontown, Pa., Nov. 22-27.

JUNO BARRETT (Josh Henderson, mgr.): Waseca, Minn., Nov. 22-27, St. Peter 29-Dec. 4, Owatonna 6-11.

KATHERINE ROBER: Brockton, Mass., Nov. 22-27, Nashua, N. H., 29-Dec. 4.

KATIE EMMETT (Hubert Sackett, mgr.): Hartford, Conn., Nov. 22-23, Bridgeport 24, Waterbury 25, Bristol 26, Woonsocket, R. I., 27, Boston, Mass., 29-Dec. 4, New York city 6-11.

KATIE PUTNAM (H. B. Emery, mgr.): Bozeman, Mont., Nov. 23.

KELCEY-SHANNON (Sam F. Kingston, mgr.): Rochester, N. Y., Nov. 22, 23, Troy 24, Elizabeth, N. J., 25, Johnstown, Pa., 27, Youngstown, O., 29, Lima 30, Dayton Dec. 1, Louisville, Ky., 2-4, St. Louis, Mo., 6-11.

KENNEDY PLAYERS (H. Brooks Hooper, mgr.): Hornellsville, N. Y., Nov. 22-27.

KLONDIKE KOMEDY (Ed F. Jerome, prop., J. Francis O'Brien, bus.-mgr.): Ft. Plain, N. Y., Nov. 22-24, Little Falls 25-27, Ilion 29, 30, Utica Dec. 1, 2, Herkimer 3, 4, Clinton 6, Vernon 7, Canastota 8, Oneida 9, Rome 10, 11.

LITTLE TRIXIE (May Smith Robbins: Fred Robbins, mgr.): Shenandoah, Pa., Nov. 23, Lansford 24, Reading 25-27, Minersville 29.

LAND OF THE LIVING (Jesse Burns, mgr.): Red Bank, N. J., Nov. 23, Elizabeth 24, Bridgeport, Conn., 25-27, Paterson, N. J., 29-Dec. 1, Hoboken 2-4.

LAST STROKE (Jacob Litt, mgr.): Quincy, Ill., Nov. 23, St. Joseph, Mo., 24, Omaha, Neb., 25, 26.

LATE MR. CASTELLO (Shoss and Cook, mgrs.): Portland, Ore., Nov. 22, 23, Olympia, Wash., 24, Tacoma 25, Seattle 26, Victoria, B. C., 29

LEWIS MORRISON (Edwin J. Abram, mgr.): Trenton, N. J., 23, 24, Wilmington, Del., 25, Norfolk, Va., 26, Richmond 27, Wilmington, N. C., 29, Charleston, S. C., 30, Savannah, Ga., Dec. 1, Way Cross 2, Jacksonville, Fla., 3, 4, Athens, Ga., 6, Atlanta 7, 8, Montgomery, Ala., 9, Mobile 10, 11.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Santa Rosa, Cal., Nov. 24, Sacramento 25-27, San Francisco 28-Dec. 11.

LYCEUM STOCK (Dan Frohman, mgr.): New York city Nov. 23—indefinite.

MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Washington, D. C., Nov. 22-27.

MACAULEY-PATTON (Harry Levy, mgr.): Greenville, Pa., Nov. 22-27, Cornellsville 29-Dec. 4.

MACHAN DRAMATIC: London, Can., Nov. 22-27.

MADELINE OF FORT RENO (Butler C. Stewart, mgr.): Wilkes-Barre, Pa., Nov. 22-24, Hazleton 25, Lansford 26, Pottsville 27.

MADISON SQUARE THEATRE: Eureka, Kan., Nov. 22-27.

MAGGIE BREYER: Ronchdale, Ind., Nov. 22-27.

MAN FROM MEXICO (Willie Collier: Smyth and Rice, mgrs.): Louisville, Ky., Nov. 25-27, Owensboro 29, Evansville, Ind., 30, Terre Haute Dec. 1, Indianapolis 2-4, St. Louis, Mo., 5-11.

MAUDE ADAMS (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Schenectady, N. Y., Nov. 22-27, Peekskill 29-Dec. 4.

MCCARTHY'S MISHAPS: Wilkes-Barre, Pa., Nov. 24.

MCGINTY THE SPORT (James D. Flynn, mgr.): Hannibal, Mo., Nov. 23, Moberly 24, Springfield, Ill., 25, Quincy 26, Danville 27, Chicago 28-Dec. 4, Logansport, Ind., 6, Anderson 7, Marion 8, Muncie 9, Findlay, O., 10, Sandusky 11.

MCNULTY'S VISIT (Ferguson and Emerick: Geo. A Chenet, mgr.): Gallipolis, O., Nov. 23, Ashland, Ky., 24, Portsmouth 25, Huntington, W. Va., 26, Coalton, O., 27, Chillicothe 29, Circleville 30, Washington C. H. Dec. 1, Indianapolis, Ind., 2-4, Dayton, O., 6-8.

MEYER-THORNE: Blairsville, Pa., Nov. 22-27.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Biddeford, Me., Nov. 22-27, Plymouth, Mass., 29-Dec. 4.

MILLER, SISSON AND WALLACE: McComb City, Miss., Nov. 23, Greenwood 24.

MISS FRANCIS OF YALE (Brenton Thorpe, mgr.): New York city Nov. 8—indefinite.

MME. SANS GENE (Isaac Newton, mgr.): Niles City, Mich., Nov. 23, Dowagiac 24, Kalamazoo 25, Grand Rapids 26, 27, Muskegon 29, Bay City 30, Saginaw Dec. 1, Flint 2, Port Huron 3, Lansing 4, Coldwater 6, Elkhorn, Ind., 8, Laporte 9, Aurora, Ill., 10, Joliet 11.

MOHJESKA (Frank L. Perley, mgr.): Indianapolis, Ind., Nov. 22, 23.

MORRISON'S FAUST (Edw. J. Abram, mgr.): Uhrichsville, O., Nov. 23, Salem 24, Akron 25, Massillon 26, Wheeling 27, Beaver Falls, Pa., 29, McKeesport 30, Greensburg Dec. 1, Mt. Pleasant 2, Uniontown 3, New Castle 4, Butler 6, Johnstown 7, Altoona 8, Tyrone 9, Clearfield 10, Bellefonte 11.

MR. AND MRS. FRANCIS OWEN (M. E. Dorsch, mgr.): Elkhorn, Wis., Nov. 15, 16, Edgerton 17, 18, Stoughton 19, 20, Oregon 22, 23, Evansville 24, 25.

MRS. FISKE (Chas. E. Power, mgr.): Wheeling, W. Va., Nov. 23, Akron, O., 24, Canton 25, Mansfield 26, Dayton 27, Cincinnati 28-Dec. 4.

MURRAY AND MACK (Joe W. Spears, mgr.): Cincinnati, O., Nov. 22-27, Lexington, Ky., 29, Knoxville, Tenn., 30, Roanoke, Va., Dec. 1, Lynchburg 2, Norfolk 3, Richmond 4.

MURRAY COMEDY: Kokomo, Ind., Nov. 22-27, Muncie 29-Dec. 4.

MY BOYS (Richards and Canfield, mgrs.): Utica, N. Y., Nov. 25.

NANCY HANKS: Memphis, Tenn., Nov. 22-24, Nashville 25-27.

NAT C. GOODWIN: New York city Oct. 18—indefinite.

NEILL STOCK: Columbus, O.—indefinite.

NEVER AGAIN (No. 1: Chas. Frohman, mgr.): Boston, Mass., Nov. 1-27.

NIGHT IN NEW YORK (Nellie McHenry: J. B. Delcher, mgr.): Frankfort, Ind., Nov. 23.

NORTHERN LIGHTS (Wm. Calder, mgr.): Chicago, Ill., Nov. 15-27.

N. S. WOOD: Paterson, N. J., Nov. 22-27.

O'HOOLIGAN'S WEDDING (Ben Pflaum, mgr.): Columbus, O., Nov. 22-24, Pittsburg, Pa., 25-27.

OLD MONEY BAGS (Sam Morris: Robert Fulgora, mgr.): Boston, Mass., Nov. 22-27.

OLIVER BYRON, MR. AND MRS. (J. H. Alliger, mgr.): Columbia, Pa., Nov. 23, Hazleton 24, Pottsville 25, Reading 26, 27, Fall River, Mass., 29-Dec. 1, New Haven, Conn., 2-4, Hartford 6, 7, Palmer, Mass., 8, Holyoke 9-11.

OLYMPIA STOCK (Lee Moses, mgr.): Fitchburg, Mass., Nov. 22-27.

ON THE BOWERY: Philadelphia, Pa., Nov. 22-27.

OTIS SKINNER (Joseph Buckley, mgr.): Indianapolis, Ind., Nov. 22-27, Louisville, Ky., 29-Dec. 1, Owensboro 2, Evansville, Ind., 3, Henderson, Ky., 4, Paducah 6, Nashville, Tenn., 7, 8, Memphis 9-11.

OUT OF SIGHT (McGlynn and Magee, props. and mgrs.): Reading, Pa., Nov. 22-24, Lebanon 25, Mahanoy City, 26, 27, Ashland 29, Lancaster Dec. 1.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Fall River, Mass., Nov. 22, 23, Taunton 24, Worcester 25, So. Framingham 26, Marlboro 27, Boston 29-Dec. 4, Providence, R. I., 6-11.

PAPER CITY: Des Moines, Ia., Nov. 25-27.

PAY TRAIN (Chas. Hulford, mgr.): Northampton, Mass., Nov 25, Westfield 26, Hartford, Conn., 27, Providence, R. I., 29-Dec. 5.

PAYTON COMEDY (Isaac Payton, mgr.): Kansas City, Mo., Nov. 22-27.

PEARSON STOCK (A. Y. Pearson, mgr.): Sioux City, Ia., Nov. 22-27, Lincoln, Neb., 29-Dec. 4, Junction City, Kan., 6-11.

PRISONER OF ZENDA: Ann Arbor, Mich., Nov. 23, Lansing 24, Grand Rapids 25, Kalamazoo 26, Joliet, Ill., 27.

PRIVATEER (Edw. J. Abram, mgr.): Cincinnati, O., Nov. 22-27.

PRODIGAL FATHER (J. A. Riedl, mgr.): Huntington, W. Va., Nov. 23, Portsmouth, O., 24, Athens 25, Marietta 26, Greenfield 27, Middletown 29, Greenville 30, New Castle 31.

ROBERT MANTELL (M. W. Hanley, mgr.): Minneapolis, Minn., Nov. 21-24, St. Paul 25-27, Oshkosh, Wis., Dec. 1, Fond du Lac 2, Racine 3, Kenosha 4, Milwaukee 5.

RAIL ROAD JACK: Hannibal, Mo., Nov. 25, Macon City 26, Monticello 27, Brookfield 29, Chillicothe 30.

RAILROAD TICKET (W. S. Butterfield, mgr.): Bennington, Vt., Nov. 23, Rutland 24, Burlington 25, Barrie 26, St. Johnsbury 27.

RENTFROW PATHFINDERS: Canal Dover, O., Nov. 22-27, Alliance 29-Dec. 4, Rochester, Pa., 6-11.

RHOADE MERRY MAKERS: Danville, Va., Nov. 22-24, Greensboro 25-27, Raleigh 29-Dec. 4, Durham 6-11.

RICHARD MANSFIELD (A. M. Palmer, mgr.): New York city Oct. 4-Nov. 27.

ROLAND REED: Philadelphia, Pa., Nov. 22-27, Harrisburg 29, Williamsport 30.

ROYAL BOX (Liebler Co., mgrs.): Washington, D. C., Nov. 22—indefinite.

SACKETT PORTER: New Castle, Ind., Nov. 22-27.

SADIE RAYMOND: Poplar Bluff, Mo., Nov. 23, Sikeston 24, Dexter 25, Kennett 26, New Madrid 27.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): New Bedford Mass., Nov. 22-27, Newport, R. I., 29-Dec. 4.

SECRET SERVICE (No. 1: Gillette): Cincinnati, O., Nov. 22-27.

SECRET SERVICE (No. 2: Chas. Frohman, mgr.): Grand Rapids, Mich., Nov. 23, 24, Bay City 25, Saginaw 26, Ann Arbor 27, Indianapolis, Ind., 29-Dec. 1.

SHALL WE FORGIVE HER (Jacob Litt, mgr.): Philadelphia, Pa., Nov. 22-27.

SHANNON COMEDY (Harry Shannon, mgr.): Olean, N. Y., Nov. 22-27.

SHE (Litz and Davis, mgrs.): Tremont, Neb., Nov. 23, Red Oak, Ia., 24, Valesca 26, Chariton 27.

SHORE ACRES (William B. Gross, mgr.): Ithaca, N. Y., Nov. 23, Auburn 24, Syracuse 25, 26, Binghamton 27, Scranton, Pa., 29, Wilkes-Barre 30, Mahanoy City Dec. 1, Shamokin 2, Williamsport 3, Elmira, N. Y., 4, Hornellsville 6, Olean 7, Ridgeway, Pa., 8, Bradford 9, Jamestown, N. Y., 10, Oil City, Pa., 11.

SIDE TRACKED (Western: Jule Walters, prop. and mgr.): Logan, Utah, Nov. 23, Brigham City 24, Ogden 25, Salt Lake City 26, 27, Park City 29, Provo 30, Grand Junction, Col., Dec. 1, Aspen 2, Leadville 3, Buena Vista 4, Salida 6, Cripple Creek 8, Victor 9, Pueblo 10, Colorado Springs 11.

SIDE TRACKED (Southern: Lindington, Mich., Nov. 23, Manistee 24, Traverse City 25, Charlevoix 26, Cheboygan 27.

SIDEWALKS OF NEW YORK: St. Louis, Mo., Nov. 22-27.

SIGN OF THE CROSS (Frohman and Sanger, mgrs.): Philadelphia, Pa., Nov. 22-27.

SIMON COMEDY: Alexandria, Ind., Nov. 22-27.

SI PERKINS: Cheyenne, Wyo., Nov. 25, 26.

SI PLUNKARD (Bob Mack, mgr.): Des Moines, Ia., Nov. 22-27, Marshalltown 28, Boone 27, Perry 29, Newton 30, Grinnell Dec. 1, Tama 2, Belle Plaine 3, What Cheer 4.

SMYTH AND RICE COMEDIANS: Saginaw, Mich., Nov. 25, Lansing 26, Ypsilanta 27, Battle Creek 29, Niles 30, La Porte Dec. 1, Elkhart 2, Ann Arbor 3, Flint 4, Detroit 5-11.

SMYTH AND RICE COMEDY: Kansas City, Mo., Nov. 22-27, Springfield 29, Ft. Smith, Ark., 30, Little Rock Dec. 1, Memphis, Tenn., 2-4, New Orleans, La., 6-11.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Cleveland, O., Nov. 22-27, Chicago, Ill., 29-Dec. 18.

SOUTH BEFORE THE WAR (Harry Martell, mgr.): Portland, Ore., Nov. 20-25.

SOUTHERN ROMANCE: Galveston, Tex., Nov. 23, San Antonio 24, Austin 25, Corsicana 26, Waco 27.

SOWING THE WIND: Minneapolis, Minn., Nov. 21-27, Superior 29, Duluth 30.

SPAN OF LIFE: Syracuse, N. Y., Nov. 22-24, Rochester 25-27, Cleveland, O., 29-Dec. 4, Detroit, Mich., 6-11.

SPEAR COMEDY: Middletown, N. Y., Nov. 22-27.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Washington, Kan., Nov. 22-27.

SPORTING DUCHESS (Frank L. Perley, mgr.): Washington, D. C., Nov. 22-27, Pittsburg, Pa., 29-Dec. 4.

STAR GAZER (Joe Ott: Branch O'Brien, mgr.): Hartford, Conn., Nov. 23, Bristol 24, Middletown 25, Meriden 27.

STRAIGHT FROM THE HEART (Harry St. Ormond, mgr.): Dayton, O., Nov 22, 23, Indianapolis, Ind., 25-27, New York city 29-Dec. 11.

STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): New York city Sept. 13—indefinite.

STRANGER IN NEW YORK (No. 2): Willmington, Del., Nov. 23, Trenton, N. J., 25.

STUART ROBSON (D. V. Arthur, mgr.): Quincy, Ill., Nov. 24, Des Moines, Ia., 25, Cedar Rapids 26.

SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): New Britain, Conn., Nov. 25

THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Little Minister—Beerbohm Tree's Plans—Chinese Burlesques—Notes.

(Special Correspondence of The Mirror.)

LONDON, Nov. 13.

Our only important new production of the week has been The Little Minister, which was produced at the Haymarket last Saturday night before one of the most distinguished audiences ever seen in any theatre. J. M. Barrie's adaptation of his own story, together with the many

BESSIE WENTWORTH.

departures from the famous book, have been known to American playgoers so much longer than to ours that there is no need to take up THE MIRROR'S space by entering into any description of the play itself. It is enough that London forthwith endorsed the verdict of New York, and that the business, both in payment at the doors and in booking ahead, beats even Trilby's record, which far inferior piece drew to the Haymarket its record business up to the arrival of The Little Minister. Winifred Emery, as Babbie and Cyril Maude (her husband) as Gavin give delightful impersonations, while Sydney Valentine as Rab Dow, W. G. Elliott as Lord Rintoul, C. M. Hallard as Captain Halliwell, Brandon Thomas as the Precentor, Mark Kingborne as Hobart, and clever Sydney Fairbrother as the boy Micah, all score heavily. I don't know whether either the acting or the stage is as good as on your side, but anyhow, both are delightful to us.

Many people were disappointed this week that there were no auctions, as of yore, in respect to the application for renewal of the London music hall licenses. Everything passed off calmly. In fact, the London County Council seemed to be anxious that licenses should be showered upon all.

Beerbohm Tree assures me that he really has decided to put on Julius Cæsar after all, and that it will be seen on Her Majesty's stage early in January. Also, he again seems inclined to choose for himself the character of the somewhat voluble Marc Antony. For his Brutus he has selected Lewis Waller, who made such a splendid hit as Hotspur to Tree's Falstaff. The Cassius has not yet been quite decided upon, but at the moment of writing it seems likely that the young actor from y ur continent—namely, Franklin McLeay, whose Nero in The Sign of the Cross and Iago to Wilson Barrett's Othello raised him very high in popular esteem in our city, will be selected. Tree, who lent his theatre on Thursday for a matinee in aid of The Actors' Association, and drew over £300, will, before putting on Julius Cæsar, revive that thrilling coat and trousers melodrama, A Man's Shadow, in the leading dual role of which he was ever wont to be in fine form. Moreover, the said Tree has issued invitations to the four thousand representatives of the National Union of Conservative and Unionist Associations, who are to meet the titled and untitled heads of their parties in London next week. Tree proposes to compensate these representatives for their coming mental wear and tear by giving them a matinee of A Man's Shadow next Wednesday. Likewise, Tree (but please regard this as an "aside") has lately waxed terribly wroth with a certain dramatic critic, the front letters of whose name are C. S. Judging from the volcanic state of Tree's feelings while I chatted with him a day or two ago, that critic may expect to presently be buried under a mass of oratorical and epistolary lava.

Last week I informed you that Ellaline Terriss (otherwise Mrs. Seymour Hicks) has just presented her husband with a baby. This baby (a boy) died a few hours later, and the poor little lady has since been very ill indeed. But for this additional illness Oscar Barrett would fain have engaged the charming Ellaline to again impersonate the character of Cinderella in the pantomime which he has arranged to produce at the Garrick. During the week Barrett has attempted to secure for this part the merry Cissie Loftus, whose mother, Marie, has this week returned to the London variety stage looking as young as her daughter. At the moment of mailing it seems that Cissie will not be able to get out of an engagement she made to reappear at the Court as the heroine in the lately withdrawn fairy play, The Children of the King, at a series of Christmas matinees. In the meantime Cissie has just returned to the Alhambra, where she is successfully imitating Marie Tempest, Yvette Guilbert, Letty Lind, Haydn Coffin, and Fregoli in four of his most popular characters.

Death has removed this week a beloved brother theatrical journalist, Robert Jope-Slade, who was a cultured and thoroughly honest critic, not only of the drama, but of art, that word being generally used to denote picture painting and sculping. Poor Jope-Slade was only thirty-nine, and leaves two children and a young widow, who, since her husband's two years' illness, has bravely fought as a journalist to keep things going. So great was the suffering of our late friend that it would seem almost cruel to manifest any regret at his merciful release.

There has also died this week Amy Sedgwick, a once popular actress at our West End houses, but now for some twenty years retired, except for some occasional appearances at charity matinees. Miss Sedgwick was an estimable and benevolent lady, who, although verging upon seventy, looked until recently in the very prime of life. In spite, however, of much gush which has been written about her this week, I must say I never regarded her, even in her best days, as a histrionic revelation. She was a handsome, brainy woman, but to my thinking her manner, even in her best character, Hester Grazebrook, in An Unequal Match, was stagey and artificial. In fact, I never saw her play so naturally as she did at a charity matinee about two years ago, when she enacted the characters of Sir Peter and Lady Teazle in the quarrel scenes from The School for Scandal.

At the Duke of York's, where The First Born did not go, Charles Frohman has arranged that there shall be produced on or about Dec. 4 Louis Napoleon Parker's new play, A Happy Life, which Frohman has for some time had in his American play chest.

The theatrical slump continues to affect certain of our theatres, notably the Adelphi, from which In the Days of the Duke will be withdrawn next Saturday, and will be succeeded on the following Wednesday by William Gillett's fine drama, Secret Service.

La Perichole is about to be withdrawn from the Garrick, but it seems likely that some touring success or other will migrate there for a few weeks pending the production of the hereinbefore mentioned pantomime.

The Yeomen of the Guard has had notice to quit from the Savoy, and will presently be succeeded by the long long promised revised version of The Grand Duchess.

Among the houses that are doing really enormous business and turning money away nightly are the Criterion with The Liars, the St. James' with The Tree of Knowledge, the Royalty with Oh! Susannah! and the Drury Lane with The White Heather.

The first burlesque yet to hand on the American Chinese play-boom was produced by the Moore and Burgess Minstrels at the St. James' Hall on Thursday night. It follows The Cat and the Cherub rather than The First born, perhaps because the first-named is the sole survivor of the boom. It is called Cupid and the Kitten, and considering that it took three authors to write it, it may perhaps be considered slight, not to say attenuated. It contains, however, sundry amusng skits of the Chinese business, both as regards the playing and the "production," which is the most ambitious these minstrels have yet attempted. Interlocutor Kemble as the villain Jim Jam and corner-man Tom Birchmore as the Learned Doctor enact their parts with considerable drollery. Also the Cat, impersonated by nearly the biggest man in the piece, is excellent. The travesty is, as I say, funny in spots, but it loses by following The Cat and the Cherub too closely, and by burlesquing certain gruesome details that some may think it not well to burlesque. Seeing that the ructions which arose between the rival Chinese play merchants are better known than the Chinese plays themselves, I think the three burlesque writers in this connection missed a chance of some excellent fooling in not dropping a satire of these ructions into their piece.

A third extensive contingent of Barnum and Bailey's "Greatest Show on Earth" has just landed at our Albert Docks. Within a few days we are to receive (per steamship *Massachusetts*) a vast consignment of animals, freaks, and sundry other more or less instructive personages. Meanwhile, up at Olympia, which is West Kensington way, and where George Spencer Edwards, an esteemed and able journalist, has again been engaged as press agent, they are all in the throes of preparation for the adequate housing of this army of invaders.

Herewith is a pretty picture of Bessie Wentworth, in Little Christopher costume. I have already told you of her.

GAWAIN.

ON THE RIALTO.

THEY are telling a good story on Herbert Kelcey. At the first presentation of Madeline Lucette Ryley's comedy, A Coat of Many Colors, at Wallack's Theatre, Mr. Kelcey was in a high state of nervousness. Not only was it his first venture as a star, but the "Coat" was also new, and there was some doubt as to the fit. But, after all, that was not the garment that caused the trouble.

During the production the actor finds occasion to make a hasty change of costume, doffing a smoking jacket for a spike-tailed coat. It may have been Kelcey and it may have been his valet, or even the coat itself may have had a mysterious part in the bargain, but, whether one or all took part, the fact remains that when Mr. Kelcey made his quick change a serious accident happened. In his agitation he speedily removed his jacket, collar and cuffs; then he threw them hastily on a chair and turned inland to see if any of the cast were skipping lines.

Satisfied that all was moving smoothly he took another shy at the chair, put on his linen and, finally, his coat off, discarded smoking jacket again and made a flying jump for the stage. Neither the audience nor the star noticed it, but Effie Shannon, by woman's intuition, divined what had happened and came as near breaking into fits of laughter as the valet did to dying of terror when he discovered his mistake. No one seems to know who first told the story, but if it ever leaks out police protection may be needed for that indiscretionate party.

* * *

THERE is a critic on the Providence *Evening Telegram* who ought to be on one of the great metropolitan papers. His erudition, perception and knowledge of the business are quite up to the local standard, maybe a trifle ahead. Note his review of Doré Davidson's work as the bad man in Two Little Vagrants:

> It would not for a moment be supposed that one of the leading parts, that of Le Renard, was taken by a woman, yet clever Doré Davidson filled the role admirably. As the housebreaker, the desperado and the hospital patient she was perhaps the most striking character on the stage. Her humor was irresistible and relieved many situations that otherwise would have been somewhat strained. With the woman Zephyrine, Blanche Moulton, posing as man and wife, she made a great hit.

* * *

MANAGER FRANK DREW, of the Star Theatre in Cleveland, has sworn off eating bananas for all time. Last week a man brought a big bunch of the fruit into the lobby of his house and asked permission to leave it a short time. This was given, and a few moments later Mr. Drew came, saw and was conquered. He had reached out to pluck one of the finest when he felt a sharp pain in his finger and brought out with the member a big tarantula. The animal was put on exhibition in a glass pot, but if Manager Drew ever hankers after bananas again he will get some one else to pull them off the bunch for him.

Doré Davidson invites offers.

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LETTERS TO THE EDITOR.

A SUGGESTION ABOUT PIRACY.

NEW YORK, Nov. 17, 1897.

To the Editor of The Dramatic Mirror:

SIR.—As agent for the authors and owners of many plays, I find one species of "pirate" extremely difficult to reach and bring within the pale of the law. I refer to those who present valuable copyrighted dramatic works under fictitious titles.

The substituted titles, however, in nine cases out of ten, more fully describe the plays than do the original captions; giving easy occasion for suspicion. But mere suspicion does not constitute a case, tangible evidence being essential to an action. Adequate evidence of "piracy" is obtainable from a programme of the suspected performance, containing cast and incidentals of plot and scenes, but this is not easy to procure a week or two after the production, especially in small towns.

THE MIRROR has gained many signal victories in its various crusades in the cause of justice; notably, in its strong advocacy of the amendment to the Copyright law, and its relentless war upon "pirates." In view of its pronounced position regarding the subject, would it be unreasonable to ask its aid in the demolition of this last vestige of the "piracy" plague? The undertaking is possible to THE MIRROR only, no other means existing for the purpose than its well drilled army of correspondents throughout the United States and Canada.

If each MIRROR correspondent were to inclose in his weekly report three programmes of each performance given in his particular city or town, and these programmes were filed in large envelopes in THE MIRROR office, available for ready reference and use, there is small doubt that the "pirates" would drift nearer toward the gulf of extinction than they have yet been wafted.

The cost of maintaining this file would be cheerfully met, I am sure, in the way of subscription or fee, by every one interested in the work. And the plan might be further extended by the recommendation of some well-qualified law firm in each of these towns, available for immediate engagement in the conduct of infringement cases.

Some other more practicable method than the above might be devised to cope with this evil, and if THE MIRROR will direct its energies to that end, it will not only earn the gratitude of the honorable portion of the theatrical world, but will add another link to its already long chain of important achievements.

T. H. WINNETT.

A NEGLECTED GRAVE.

BROOKLYN, Nov. 19, 1897.

To the Editor of The Dramatic Mirror:

SIR.—While reading the many obituaries of the actors' beloved friend, the Rev. Dr. George Hendricks Houghton, which called to mind the departure from the stage of earth on Dec. 20, 1870, of that sturdy and scholarly comedian, rare George Holland, I could not but help thinking how utterly neglected for years has been the grave of this noted Thespian.

I have frequently visited the place where George Holland's remains found a final rest in the old American Dramatic Fund Association's burial plot in the Cypress Hills Cemetery, Brooklyn. Mr. Holland's grave looks as forlorn in Spring and Summer as it does at the mid-Winter season. The mound under which so many sorrowing hearts left him is now sunken far below the surface of the plot's sods, and the two little white marble "markers" on which are recorded the names and dates of birth and death of George and Kate G. Holland are black from the effects of the elements these many years, and the inscriptions of this worthy couple are almost undecipherable. The grass around their honored graves has never had florists' attention, and has turned into ridges of dirt. I visited George Holland's grave yesterday, and his tomb is indeed a dismal looking spot.

Many other-day performers who delighted the public of another generation with their clever stage performances surround George Holland in the sleep that comes to all, for in this pastoral actors' retreat of death repose George H. (Gentleman George) Barrett and his beautiful actress wife, George Sherrett, Lysander Thompson, Sr., Mary Wells, Mrs. Charles Burke, William H. (Billy) Reynolds, James W. Lingard, Francis Courtney Wemyss, the dramatic historian; Manager Edmund Simpson, of the old Park Theatre, New York; "Joe" Pentland, the great clown; Adrew Jackson, ("Dummy") Allen, with a quaint poetical inscription on his tombstone; Thomas G. Gourlay, William B. Harrison, Mrs. Eberle, and a score or more of those whose names were once so familiar.

George Holland was a fine type of the old-time actor, an accomplished scholar, and, above all, a pure man, and it seems a pity that his grave and its surroundings should have been neglected and forgotten all these years.

Perhaps some well-to-do brother actor reading these lines will see to it that in the near future the grass over the genial comedian's grave is kept green and the lettering on the stone at its foot restored.

Thus may it be!

GEORGE HOLLAND'S ADMIRER.

IN RE THE ACTORS' SOCIETY OF AMERICA.

NEW YORK, Nov. 17, 1897.

To the Editor of The Dramatic Mirror:

SIR.—As one of the few (alas, too few!) members of the Actors' Society who individually have evinced an active personal interest in the material welfare and advancement of that organization, I beg the privilege of space in your valued paper in which to call the attention of the profession generally, and my associates of the society in particular, to certain salient points that appear to have been lost sight of, if, indeed, they were ever seen at all.

In the preamble to our constitution and by-laws, as embodied in our articles of incorporation, it is succinctly set forth that "the particular object for which said corporation is formed," is *first*, "To promote the actor's calling and to improve its [his] condition!" As it is not my desire to dissect or to misinterpret the meaning of the original framers of our constitution, I omit the "jumble of words" that follows in this connection. But can there be any doubt as to language in the sentence I have quoted? What other terms could more tersely or with clearer definition express the purpose for which the Actors' Society was called into existence? It is plain enough for the comprehension of even the ordinary mind. Yet I would ask, and the question is a pertinent one, how many actors are there who hold their profession in such high respect that they desire its promotion in the realm of art and its improvement as a specific calling?

By the membership books of the Actors' Society, less than 1,000 out of the 4,000 or 5,000 who follow the stage have declared their conviction to that principle as emphasized by our organization, and of this limited number of actors who have endorsed the idea of unification of interests as a positive means to the desired end, more than two hundred have proven recreant to their first avowal by intentional lapses in dues and otherwise. Of the remaining thousand, a mere handful of "standard bearers" are bravely endeavoring to carry on the fight in the name of the organization, while the members stand idly by, inert and indifferent to the consequence.

I am often met on the street by a fellow member with the query, "What are you people doing up there?" The answer is simple enough, yet to what purpose. "We people" are doing the best we can. But what can we do without the support (moral at least) of our associates? We each control but one individual vote.

The society was recently put to an expense of almost $100 for the circulation of a new set of by-laws, etc., made necessary by existing conditions. The revision occupied the time of a special committee of fourteen for several weeks, then of the Executive Board, and was fully discussed in "Committee of the Whole" at the annual meeting of the society in August, and finally submitted to the society at large for vote. Less than two hundred members took sufficient interest in the affairs of the society to send in their ballots, although sixty days were allowed therefor, and, as over five hundred affirmative votes were required to carry the measure it was lost and a considerable loss of money entailed simply through a negligence of duty. I don't think I am betraying the secrets of the society in publishing this, and I would that it be thus openly recorded to the everlasting shame of those of my associates who, disregarding their own obligations, are so solicitous in asking "What are we people doing?"

Now, a few words regarding the great issue that is at present claiming the attention of the society, the question of affiliation with the American Federation of Labor.

As one of the active members of the society, I wish to state for the benefit of the uninformed that the Actors' Society of America is in no way committed to the measure of affiliation by word or act, all reports to the contrary notwithstanding. And I trust this authoritative statement will call a halt on those timid and unthinking persons who are hastily tendering their resignations from the society, and effectually close the mouths of our defamers on the outside who find rich capital in these reports to militate against our organization. No one's personal liberty is as yet jeopardized, and to our English brethren I would say that they may give themselves no serious alarm, for before "foreign actors" are to be denied admission to this still hospitable country, a special act of Congres will first be necessary, and Congress, I fear, will have other more important legislation to consider in precedence of this. The matter of affiliation with the Federated Trades is soon to be put to a vote of the society, and it is my hope that every member will express his individual opinion upon the subject, if only by the casting of his ballot "yes" or "no," and by the result, which will be final and conclusive, let us abide.

The Actors' Society has an avowed mission to perform in the amelioration of the actor's calling and his condition, and whether affiliated with the mighty power of labor or single-handed it must and *will* continue the battle to which it is proudly dedicated. Our doom has been predicted. "Actors can never organize," is an oft-repeated phrase of derision. Yet one thousand actors have given the lie to this calumny, to the confusion, be it said, of those who stand apart and mock our efforts. And I would utter here a prophetic warning to all persons who have hitherto regarded with low esteem and held in disrespect and scorn the artistic breadwinners who make plays, manage theatres, aye, and profits possible. For, verily I say unto you, the day is soon at hand when, energized into manhood by the moral effect of organization, the actor will feel his power as a mighty factor in the business of the theatre, and will refuse to submit to the indignities and abuses to which he has been long subjected. And on that day of reckoning let swindling speculators, relentless managers, tyrannic syndicates and trusts, who have made of the actor a "goods and chattel," whose artistic labor may be juggled with to the highest degree of profit, or else be made to bear the burden of loss, all beware the evil consequence of their own impositions upon a too submissive class.

This is not anarchy. It is the voice of the oppressed crying out for justice, and will go ringing throughout this land of theatregoers, and will no longer be silenced. Nor are these words a threat or nuisance against those who have clear consciences in the matter of their dealings with us. We have no desire to antagonize honorable managers of good repute, whom, rather, we would propitiate and aid by driving their irresponsible competitors from the field. Let not our purpose be misconstrued, for we are founded upon the maxim of "Equity," and mean to stand by it truly.

It has been said that the average actor is lacking in both honor and pride, save that vanity of self, the supremest form of egotism, does duty in their stead. Stand up friends and refute this libel. I appeal to all members of the theatrical vocation, to their spirit of honor, pride and self-respect, and to the respect in which they hold their noble calling, come and join your issues with us for the betterment of our profession and its elevation to a proper rank among the recognized professions. We want numbers, we want money, which are the sinews that will give us strength. Add your names to the membership rolls of the Actors' Society of America. I am, with thanks for your favor,

CHARLES B. POOR.

A [illegible]LIANT AMATEUR PERFORMANCE.

Mu[illegible]l, Pawtucket, R. I., has been remodeled and redecorated recently, and was opened on Nov. 3 by a brilliant performance of The Mikado before a large and fashionable audience. C. E. Macomber, of Boston, director, and F. W. Seager, of New York, manager of the entertainment. Music Hall is managed and owned by Darling and Carpenter. The production in most respects was said to be the best by a company in which there were amateurs within the memory of local playgoers and well-known members of the profession present.

The cast was made up of well-known professional and semi-professional singers of Providence, Pawtucket, Sayleeville, and Newport. The chorus, of fifty trained choir singers of these cities, was one seldom equaled on any stage. The settings, costumes and scenic effects were appropriate and handsome. The cast was as follows: The Mikado, James King; Ko-Ko, J. J. Butler; Pooh-Bah, David J. White; Pish-Tush, John Tierney; Nanki-Poo, George W. Freeman; Katisha, Mrs. Charles H. Bosworth; Yum Yum, Angela Mulvey; Pitti-Sing, Alice Morgan; Peep Bo, Lizzie Mulvey.

Miss Mulvey was petite and pretty, and sang delightfully. Messrs. King and Freeman sang with their usual success. Mrs. Bosworth as Katisha sang and acted admirably. She is known as one of New England's great contraltos. Mr. Butler was a happy Ko-Ko. Mr. White proved perhaps the most finished artist in the company. He is a favorite pupil of Myron W. Whitney and possesses a magnificent bass voice. The others of the company were good and the affair was a great success.

THE ELKS.

A movement is on foot to organize a lodge at Albany, Ga. A list, headed by the most prominent business men, is now in circulation.

H. A. Gillespie McEachron, singing comedian, was made a member of the B. P. O. Elks, No. 388, of Anderson, Ind., on Nov. 10.

REV. DR. HOUGHTON DEAD.

The Beloved Rector of The "Little Church Around the Corner"—An Impressive Funeral.

Since the death of Edwin Booth probably no general loss has been felt so keenly in the theatrical profession as that caused by the demise of Dr. G. H. Houghton, rector of the "Little Church Around the Corner," on last Wednesday. For years uncounted this venerable friend of the actor has been looked on with admiration by all and with love by those who had penetrated into the infinitude of his heart and knew of the great soul of the man.

All over the world, in and out of the profession, the Church of the Transfiguration is known, not by that name, but the affectionate title made famous by Dr. Houghton's care of those beyond the ban of most houses of worship; and particularly of the actor. There is probably not in this country an artist in the line of stage work who has not enshrined in his heart reverence and devotion for the "Little Church Around the Corner," and its minister. And now that its head has passed into a world to meet those whom he had touched, even in babyhood, at the christening, seen married and finally laid away, the feeling of love has become an eternal memory.

Dr. Houghton was born in Deerfield, Mass., in 1820, and was, therefore, seventy-seven years of age at the time of his death. He was graduated in 1843 and returned to his home. His people were possessed of deeply religious feelings, and when at the age of fifteen he attended the theatre on a visit to New York his mother was so hurt that in his after life, in spite of constant requests of his actor friends, he never visited the playhouse again. Perhaps through this early influence he imbibed the spirit that made him devote his life to the ministry. At any rate his study of theology began immediately after his graduation at college, and continued until he was called upon to assist Dr. Muhlenbach in the Church of the Holy Communion.

He retained this field of labor for a year, until in 1848 he organized the congregation of the Church of the Transfiguration. The society had a hard time in getting along in the early days, but they struggled bravely, and, it is said, in their first year Dr. Houghton devoted $3,000, made by outside work, to his congregation. All this helped toward making the church one of the best founded in the city, but it was a brief incident that got it the name of the "Little Church Around the Corner" and first established the vine-clad building on Twenty-ninth street as a church to live forever in the hearts and bounty of the profession.

George Holland, the father of E. M. and Joseph Holland, died on Dec. 20, 1870, and Joseph Jefferson, with others representing the family, called at a fashionable church on Madison Avenue to make arrangements for the funeral. Either because of a wedding to take place there, or, as the original story went, because of Mr. Holland's profession, the pastor refused to conduct the services, and finally recommended the mourning party to the "Little Church Around the Corner," where the ceremony was finally performed. This gained the church the everlasting esteem of the profession. Lester Wallack, Dion Boucicault, Edwin Booth, Harry Montague, James Lewis, and a host of others have begun their last journey from the portals of the sanctuary devoted to living out the words of the Master—"Good will to men." Joseph Jefferson, E. H. Sothern, A. M. Palmer, Thomas W. Keene, Henry Irving, E. S. Willard, Wilson Barrett, and a host of others have helped the church along and held pews there. Whenever money or aid of any kind was needed, the profession responded liberally and with promptitude. Dr. Houghton had hundreds of actor friends, and no minister in the city did as much for them. There was not a more sincere worker anywhere and among all classes and conditions of people.

Dr. Houghton was ill only a few hours. Early in the afternoon he complained of feeling badly, and thought he had contracted a new cold. He grew speedily worse, and about 4 o'clock complained of difficulty in breathing. Dr. Harry R. Purdy was summoned at once, and he found his patient's lungs in a badly congested condition. A nurse was sent for and every effort made to preserve Dr. Houghton's life, but in vain. He died at 5.30.

Some weeks ago Dr. Houghton seemed to feel his weight of years and responsibility heavy, and expressed the idea of resigning active care of his church in favor of his nephew, Rev. George C. Houghton, of Hoboken. The change had not yet taken place, however. Had Dr. Houghton lived until next October he would have celebrated his semi-centennial in the service of the "Little Church Around the Corner." In his death the friendless have lost a friend, the heartbroken a comforter, the world an earnest worker, and the profession its dearest guide.

For five hours on Friday the body of the dead minister lay in state in the little chapel of the church where he had reigned so long—where he still lived in the hearts of those who had known him.

During the time that the doors of the church were open two thousand persons passed and took their last look at a dead friend. All creeds and nationalities were represented, though nearly half of the procession was made up of actors. Everyone of the profession he had shown so great a love for who could do so managed to pay a last tribute there.

The coffin rested on two heavy blocks. It was of quartered oak, black covered, with a silver plate on the cross shaped cover bearing the inscription, "George Hendricks Houghton, Priest and Doctor of Divinity, Died Nov. 17, 1897. Aged 77 years." Four candles burned at the side of the coffin continually. Members of the clergy watched the body all day, and the Sisters of St. Mary assumed the vigil at night.

The different actors' clubs in the city held meetings the day the death was announced and passed resolutions of condolence and sympathy. Perhaps no organization of individuals ever felt set words more sincerely. The Actors' Union, the Twelfth Night Club, the Actors' Fund, the Players and the Lambs' Club all passed resolutions, and flowers were sent by several of them. Later in the day cards were posted asking the members of these associations to attend the funeral in a body, and many did so.

Requiem mass was said over the body at 7 o'clock on Saturday morning.

The funeral was held at 10 o'clock, and was, according to the last request of Dr. Houghton, very simple in nature. The doors were not opened until half an hour before the time for the ceremony, but long before that hour the crowd began to gather. At 9 o'clock several hundred persons had arrived, and the police present were kept busy handling them. When the church was finally opened the crowd was up to the thousand mark, and steadily increasing in size.

In the building the front pews were reserved for the clergy, of whom there were many present, the family of the dead man, his nearer friends, and the press. The colored servants of the minister were also in front, and their sobs told the tale of the love for Dr. Houghton in the breast of all who had come in contact with him.

The interior of the "Little Church Around the Corner" bore few more decorations than it would have had had its venerable head been preaching there instead of going to his last rest. Nothing of the kind was needed, however, to make the scene impressive. The hundreds of weeping people, not all of whom were women, testified continually that Dr. Houghton's life work had been effective.

The altar candles were all lit, while two big floral pieces stood on either side of the chancel. Both were crosses, one of La France roses, the other of crysanthemums and American beauties, mixed with green. Smaller emblems were disposed all around the potted palms in the front of the church.

About a hundred professional people were present, the hour, and the fact that Saturday was matinee day, keeping many away.

Shortly past 10 o'clock the organist began the funeral march, and the processional was started. After the last tones had died away the words of the beautiful Episcopal service were read—"'I am the resurrection and the life' saith the Lord." Then the coffin containing all that was mortal of Dr. Houghton was borne up the aisle by Messrs. W. C. Prime, Peter Gardener, and Lyman Rhodes, wardens of the church, and Charles M. Kent, E. T. Smith, E. J. Sexton, E. Quintard, Thomas Peck, and A. M. Day, vestrymen. The honorary pallbearers were: Rev. Dr. Morgan Dix, the Rev. Dr. William H. Vibbert, the Rev. Dr. W. R. Huntington, the Rev. Dr. F. B. Van Kleeck, the Rev. Dr. F. M. Clendenin, the Rev. Dr D. Parker Morgan, the Rev. Dr. P. K. Cady, the Rev. Dr. John Wesley Brown, the Rev. Thomas McKee Brown, Dr. Harry R. Purdy, Dr. R. W. Howes, Rev. T. M. Ryley, and Rev. O. S. Prescott.

Shortly after the choir began a funeral chant, and immediately after the congregation stood and joined in singing "Jesus, Lover of My Soul." The usual responses were then given and the regular service was conducted by Bishop Potter, assisted by the vicar of the parish, Rev. George B. Houghton, and the curate, Rev. Charles B. Smith. A tenor solo was beautifully rendered by Elmer E. Roy.

After the ceremony the procession of intimate friends and relatives was formed and the body taken to Trinity Cemetery, where, with simple rites, the body of Dr. Houghton was consigned to its last resting place.

A noticeable thing about the ceremony was the lack of eulogizing. There was no address over the casket. The venerable Christian within had lived a life with good deeds for his praise, kindness and tolerance for his eulogy, charity to speak for him in a voice that would drown all others.

Because of the afternoon performance it was impossible for many actors of note to be present, but these sent condolences. Over a thousand messages were received from Great Britain, France, Germany, and all portions of the United States. Actors everywhere felt and expressed their sorrow at Dr. Houghton's death and their respect for the man. Joseph Jefferson, Richard Mansfield, Nat C. Goodwin, Julia Arthur, and E. H. Sothern, all had something kind to say of the minister who had for many years been a friend to the profession and had dealt out kindliness from the "Little Church Around the Corner."

Among the actors present were Louis Aldrich, Emil Aukermiller, Joseph Wheelock, P. J. Renolds, Kate Dennin Wilson, W. F. Burrows, Harry W. Harwood, Maida Craigen, William Courtley, Arthur Giles, Eugene Gebson, Carl Haswin, W. B. Stone, Charles B. Poor, William C. Cowper, Rachael Bean, Lizzie May Elmer, Arthur Magill, F. F. Mackaye, James L. Carhart, Colonel T. A. Brown, Frank L. Doane, Edgar L. Davenport, William C. Cahill, Alfred Becks, Joseph Dillon, A. M. Palmer, Thomas Manning, John Drew, Cyril Scott, Augustus Thomas, Herbert Fortier, J. H. W. Harris, George H. Taylor, Daniel H. Harkins, Daniel Frohman, "Aunt" Louise Eldridge, Henry C. Jarrett, C. L. McDowell, John Jennings, George Montgomery, J. H. Jones, Pauline Markham, Pearl Eytinge, and Joseph Holland, son of the actor whose burial gave the church its name.

"THE LITTLE CHURCH AROUND THE CORNER."

THE LITTLE CHURCH AROUND THE CORNER.

Since the death of Doctor George H. Houghton, of the Church of the Transfiguration, there has been no little discussion, pro and con, as to the truth of the story accounting for the affectionate name of "The Little Church Around the Corner" applied to that edifice. The original tale was to the effect that the name had been gained by the refusal of a well-known minister, Doctor Sabine, to bury an actor, George Holland, and his advice to take the body to the "little church around the corner." Joseph Jefferson, to whom the refusal was made, is said to have replied with a blessing upon that house of worship and the minister who afterward performed the last rites over Mr. Holland.

Of late this version of the matter has been denied. It has been alleged that the story wronged Doctor Sabine, who was a broad minded Christian. It was said that Mr. Holland's profession had nothing to do with the matter, and that Doctor Sabine had only sent the party away because he had a wedding service to perform at the time the funeral was to take place. It was claimed that under the load of unjust disapproval the Doctor had maintained a dignified silence that did him more credit than any denial could have.

Investigation on the part of THE MIRROR has shown the first story to be too well founded to be forsaken because of the excuse in the latter.

The New York *Clipper* of Jan. 7, 1871, contains the first reference to the matter and told the story substantially as mentioned in the first part of this article, and as formerly credited. A later edition speaks of one of the number of benefits that immediately sprung up for the church where an actor could be buried as any other man, and *Leslie's Weekly* of Feb. 11, 1871, had an editorial on the subject, in which Doctor Sabine was strongly condemned for his act and Doctor Houghton as highly praised. A picture of "The Little Church Around the Corner" also appeared in this number. The concluding link in the chapter of testimony against the intolerant minister is in the autobiography of Joseph Jefferson. On Pages 336-340, inclusively, the Dean of the American stage speaks of the incident and the way it impressed him at length. The story as told by him relating his action immediately after the death of Mr. Holland is as follows:

I at once started in quest of the minister, taking one of the sons of Mr. Holland with me. On arriving at the house I explained to the reverend gentleman the nature of my visit, and the arrangements were made for the time and place at which the funeral was to be held. Something, I can scarcely say what, gave me the impression that I had best mention that Mr. Holland was an actor. I did so in a few words, and concluded by presuming that probably this fact would make no difference. I saw, however, by the restrained manner of the minister and an unmistakable change in the expression of his face that it would make, at least to him, a great deal of difference. After some hesitation, he said that he would be compelled, if Mr. Holland had been an actor, to decline holding the service at the church.

While his refusal to perform the funeral rites for my old friend would have shocked me under ordinary circumstances, the fact that it was made in the presence of the dead man's son was more painful than I can describe. I turned to look at the youth and saw that his eyes were filled with tears. He stood as one dazed with a blow just realized: as if he felt the terrible injustice of a reproach upon the kind and loving father who had often kissed him in his sleep and had taken him on his knee when the boy was old enough to know the meaning of the words and told him to grow up to be an honest man. I was hurt for my young friend and indignant with the man—too much so to reply; and I rose to leave the room with a mortification that I cannot remember to have felt before or since. I paused at the door and said: "Well, sir, in this dilemma is there no other church to which you can direct me, from which my friend can be buried?"

He replied that "there was a little church around the corner where I might get it done," to which I answered: "Then, if this be so, God bless the 'Little Church Around the Corner.'" And so I left the house.

E. M. Holland, the son spoken of, was seen in Boston last week, and gave the details of the story much as Mr. Jefferson has given them. This removes all doubt of the matter, and the story should go on record as a eulogy of the man who dared to do right—Doctor Houghton—even in the face of the bigoted example set by another clergyman.

SAID TO THE MIRROR.

WILL S. RISING: "I was interested in the recent tour of The Strange Adventures of Miss Brown, only from point of salary. As to business complications concerning royalty, I must claim ignorance. As stage-manager, I was custodian of the manuscript, which was returned to the managers after the last representation."

JAMES MCENARY: "Kindly announce that I am not dead, as some interested person has reported."

JULIAN MAGNUS: "After nine weeks of the early part of this season spent in the East, For Fair Virginia is now beginning to work Westward, though its furthest point in that direction this season will be Quincy. So far, with the exception of some unreasonably hot nights, Mr. and Mrs. Whytal's receipts have been largely in excess of those of any previous year. With the reopening of the South to theatrical companies the present congested condition of the Middle West will be relieved, and I look for generally good business from the Alleghanies to the Rockies."

HATTIE STARR: "To those who do not understand why Marie Bell and myself were not retained in the reorganized cast of The Maid of Marblehead, I wish to state that the management saw fit to engage persons who were local favorites in Boston. Both Miss Bell and myself have received beautiful letters of thanks for the work we did, and each a check in three figures, besides our salaries, which is truly gratifying and shows that we were appreciated."

MYRON B. RICE: "Smyth and Rice have received fifty manuscripts in the fortnight since they told THE MIRROR that a new play was wanted for May Vokes. It goes to show the value of THE MIRROR."

JUNE STONE: "Let me correct the statement that a new comedy, entitled What Happened in Denver, would be put on for a trial performance in this city on Thanksgiving Day. This is not the title of the play, nor will the comedy be produced on Thanksgiving in this city for reasons best known to my partner, Frederick J. Chipman, and myself."

MUSICAL NOTES.

The Martin Luther Choral Society gave a concert at Chickering Hall last Tuesday. The soloists included Mamie Guenschel, soprano; Henry Gerding, tenor, and Carl Bernhard, basso. The society chorus of 250 voices was conducted by A. E. Franke.

Madame Sembrich has decided to give up her proposed season of opera in this city and will begin a concert tour within a few days. She appeared at the Metropolitan Opera House Sunday.

The Kneisel Quartette paid New York the first visit of the season last week and gave an artistic and delightful programme before a large audience in the Mendelssohn Glee Club Hall. The personnel of the organization is still the same—consisting of Messrs. Kneisel, Roth, Svecinski, and Schroeder—though Mr. Pourtan, of the Boston Symphony Orchestra, added greatly to the last number by a clarinet solo. The entire entertainment was thoroughly enjoyable.

Ysaye was the soloist at the public rehearsal of the Philharmonic Society at Carnegie Hall on November 12 and a standing room only audience applauded his magnificent work enthusiastically.

TELEGRAPHIC NEWS

CHICAGO.

Hall's Hints from the West—Current Attractions—A Big Benefit.

(Special to The Mirror.)

CHICAGO, Nov. 22.

What with Joseph Jefferson, Louis Harrison, William H. Crane, Otis Harlan, and David Warfield we are having a good array of the old and new comedians here this week. Dear old Mr. Jefferson, always welcome, began his annual engagement of one week at McVicker's to-night, before a great house, in Rip Van Winkle, and during the week he will revive The Cricket on the Hearth and Lend Me Five Shillings. He will be followed next Sunday by the Higgins play, At Piney Ridge.

William H. Crane will continue A Virginia Courtship through this week at Hooley's, and will be followed by Sol Smith Russell in A Bachelor's Romance.

Within twelve hours after it was announced that L. L. Sharpe, the veteran manager of McVicker's, would accept a testimonial on Nov. 26, he received a check from a well-known business man for seats, and since then the checks have been coming on every mail, along with expressions of regard. Mr. Jefferson will, for this occasion, break his anti-benefit rule, as will Mr. Crane. The former will present Lend Me Five Shillings, and the latter the second act of A Virginia Courtship. Otis Harlan will be seen in the first act of A Black Sheep, and the second act of The Whirl of the Town will fill out the great bill for Friday afternoon.

Charlie Smiley left Fallen Among Thieves here last week, and will appear this week with the Lyceum Stock in Camille, Horace Vinton being the Armand and Eda Clayton the Camille. The following week Mr. Smiley will join Stuart Robson's company. "And then," he says, "I can say, with truth, that I have 'fallen among actors.'"

It will seem odd for us to hear The Bostonians at McVicker's, but they are to appear there for a run early in December, following At Piney Ridge.

This is the third and last week of The Whirl of the Town at the Columbia, and it will be followed next Sunday by the triumvirate of light opera stars, Lillian Russell, Della Fox, and Jefferson D'Angelis, in The Wedding Day, which has not yet been heard here.

Manager T. C. Howard, of the June Agnott company, has discovered, in Uniontown, Mo., in the advertised letter list, the soubrettish name of Two Beers, which he thinks was intended for Tim Beers. It goes in the album, however.

Madame Modjeska closed three splendid weeks at the Grand Opera House, Saturday night, with a fine performance of Ophelia, Joseph Haworth doing himself proud as Hamlet. To-night Otis Harlan and our old college chum, William DeVere, were warmly welcomed in A Black Sheep at this house.

I have from Manager George W. Jacobs, of Jacobs Theatre, Newark, a telegram dated Nov. 16, offering a fine performance of Cad the Tomboy for Thanksgiving Day, from Leonard Grover. Does Leonard think Newark a one-night stand?

Dan McCullough, who used to be here at the Chicago Opera House with David Henderson, is now the managing editor of Billy Rehner's newly-opened wig emporium in your city, and he writes me that when I go East again he will make me a fine justice wig as a bait for the trade of the New York magistrates. I think "five and costs" would sound better from under a justice wig.

My friend Colonel Hopkins has "blown himself" for the Visions of Art plant used so long by Keith, and it is his big attraction for Thanksgiving week. In connection with this and the vaudeville bill the stock company will revive memories of olden times by producing Our Strategists.

A Black Sheep will be here at the Grand for two weeks, and will then be retired, Otis Harlan and William DeVere going direct to Detroit, where Mr. Hoyt will produce his latest, A Day and a Night, early next month.

Lottie Blair Parker's New England play, Way Down East, has made a hit at the Schiller, and will be continued during this week. It will be followed next Sunday by Richard Golden and Katharine Germaine in The Isle of Champagne.

The November dinner of the Forty Club will take place at the Wellington Nov. 30, and among the club guests will be Sol Smith Russell, Richard Golden, Jeff D'Angelis, Otis Harlan, and William DeVere, all old friends of the club.

At the Great Northern this week the attraction is The Bohemian Girl, with J. K. Murray, Edgar Temple, Richie Ling, W. H. Clarke, Clara Lane, Milton Aborn, and Miss Norwood in the cast. The house is doing splendidly under the Henderson management.

All of the local theatres have announced special matinees on Thanksgiving Day, even McVicker's and Hooley's, with Jefferson and Crane.

Northern Lights closed the best week the popular Alhambra has ever had, and it went over to the Lincoln to-day, being followed at the Alhambra by Humanity, which opened to two big houses. Northern Lights is managed by "Jack" Ferris, owner of the original "Ferris wheel."

Kerry Meagher, formerly of the Alhambra, but more recently with the Ringling Brothers' Shows, is handling the Zoo, at the old Shiloh Building, and it is doing very well.

Across the Trail is the title of the melodrama which is thrilling the patrons of the Bijou this week.

Tom Browne, the "Sifflense," as Duncan Harrison calls them, sends me a Berlin postal card to inform me that he and Edith Hoyt are "*made* in Germany."

The Black Patti's Troubadours, "count 'em, fifty," are making the Halsted Street welkin ring over at the Academy of Music this week. Ernest Hogan and others "who look alike to me" are with the show.

My friend Doctor Nansen had a big crowd at the Auditorium last Wednesday night. During his stay he was called upon by a number of local agents looking for new towns on the far northern circuit.

Colonel "Bob" Ingersoll will talk at the Auditorium next Thursday night, giving what he calls "A Thanksgiving Sermon."

And the rest of us will talk over turkey.

"BEFF" HALL.

BOSTON.

Benton's Budget—Bills of the Week—Professional Gossip.

(Special to The Mirror.)

BOSTON, Nov. 22.

E. S. Willard made the first change of bill in his engagement at the Tremont to-night and presented Tom Pinch, a dramatization of Martin Chuzzlewit, which had already been seen in Brooklyn. The Physician made a most pronounced hit last week, and might have been continued, but Mr. Willard's plan was to change bill each Monday of his stay. It is quite probable that The Physician will be revived later in the engagement. David Garrick will be the play of next week.

Charley's Aunt was given the best performance it has ever had in Boston at the Castle Square to-night. The stock company was just suited with the comedy and played together in excellent fashion, while Walter E. Perkins, who was specially engaged for the masquerading Lord Babberley, again proved what a favorite he is with Boston playgoers. His work was even better than in My Friend from India; in fact, he is by all odds the best Charley's Aunt that we have ever seen here. Tony Cummings and Charles Mackay filled out the trio of students capitally, and Horace Lewis was a capital Spettigue.

Sam Morris opened a week's engagement at the Grand Opera House to-night, presenting Old Money Bags, which has already been seen in New York. Mr. Morris is not satisfied with the present title of his comedy, and he has struck upon a good way to get a better one. He proposes to leave the whole matter to the audience at Manager Magee's popular playhouse, and the one who makes the best suggestion will be presented with $100 at the end of the week.

Chimmie Fadden did not set the town on fire when it had its first presentation here a year ago, but, judging by the house at the Columbia to-night, Manager Henry will see more people pass in to laugh this week than attended the show in a whole month last Winter. The Columbia is the right house for the piece, and the engagement should be big, for Dan Collyer is exceedingly popular hereabouts.

Souvenir night was celebrated at the Park to-night, and enameled mantel clocks were presented to the ladies in honor of the fiftieth performance of The Girl from Paris. The company has been strengthened by the engagement of Mabel Dixey, the clever sister of Henry E. Dixey, who is an actress of youth and promise.

Under the Red Robe continues at the Hollis, and has one week after this.

This is the last week of Never Again at the Boston Museum. The Circus Girl will follow.

A Ward of France concludes its run at the Boston this week, and The Belle of New York will be the next bill.

At the Bowdoin Square, the first variety show of the season is presented by the Rossow Brothers, which will be considered in the vaudeville department.

Fair Play is the drama of the week at the Grand, where Isabel Pitt Lewis is now featured together with Wallace Campbell and James K. Keane. Mark Kent joined the stock company to-night.

When Marie D. Shotwell was in this city with Fanny Davenport she was accompanied by her sister, Susie, who is to be married here in February to a wealthy gentleman of Hamilton, Ont.

George W. Wadleigh and John J. Braham have arranged to give a series of Sunday evening concerts for charity in Boston, Lowell, Lynn, and other New England cities.

B. F. Keith and E. F. Albee were the guests of the members of the Ancient and Honorable Artillery company at its first "smoke talk" of the season last week. Mr. Keith gave an invitation to visit his theatre, and a large party will be the result. Auguste Van Biene was also present as a guest, and charmed all by his 'cello solos.

Katherine Florence has left Never Again to rejoin the stock company at the New York Lyceum. This is a great loss to the cast, as Miss Florence is a pronounced favorite here.

John B. Schoeffel has made an important change at the Tremont by abolishing lithograph passes, thus stopping the pass traffic. In speaking of the change, Mr. Schoeffel said: "I have made up my mind to do away utterly, so far as this theatre is concerned, with all lithograph and window advertising, and consequently with all lithograph passes. I am personally averse to any advertising except that in the newspapers, but to abolish all stands of printing at once would be, I fear, too radical. I have given this business my careful attention during the past month, and know just what I am doing. I would have been glad to have the managers of the other theatres act with me in this matter, but as it is impossible to get those who believe with me to make the change, because one manager who does not agree holds out, I have determined to act independently."

Mr. Schoeffel will go into the newspapers more extensively than ever, as he thinks that that will be much more remunerative for his house. At any rate, he will give it a thorough trial, and see how it works. He has tried to have the managers of the leading theatres in Boston join with him, but they decline for reasons of their own. Eugene Tompkins, of the Boston and Park theatres, has very large houses to fill and his attractions are usually billed for a long run, and they demand lithograph advertising. If he should refuse this, he fears they would make contracts with some other theatre and he would lose them. Isaac B. Rich, who substantially controls the Hollis Street Theatre and the Museum, does not feel justified in joining with Mr. Schoeffel without the coöperation of Mr. Tompkins. At the same time he is in hearty sympathy with Mr. Schoeffel, believing, as he does, that that class of advertising does not pay.

B. F. Keith never uses bill boards. Last season the Castle Square, which in its first season had the most extensive system of bill board advertising ever seen around these parts, abandoned them altogether in order to spend the money in the newspapers, and Mr. Lothrop, while using no lithographs for the Howard or Grand Theatre, is said to be letting the Bowdoin Square boards go also.

Mary Shaw was given an "at home" by Mrs. Julius Alexander Cleiins the last Friday afternoon of her stay here with Mrs. Fiske.

Julia Arthur and A Lady of Quality will play their Boston engagement at the Hollis Street.

Digby Bell and Laura Joyce Bell will give The Hoosier Doctor at the Tremont, and not at the Museum.

George Bowles has been in town doing the advance work for The Circus Girl.

R. Gittus Lonsdale, of E. S. Willard's company, was able to accept many of the social attentions offered him during the first week of his Boston stay, as he was not in the cast of The Physician.

Harriet Evelyn Carter, a Boston girl, will play Catherine in The Princess and the Butterfly at the New York Lyceum. She is an accomplished girl, and has been studying with Marie Ware Laughton.

Mr. and Mrs. John B. Schoeffel are delightfully located for the Winter in apartments at the corner of Exeter and Marble Streets. Mrs. Schoeffel is a notable figure at Boston first nights.

Mittie Atherton has been visiting friends in Boston during the past week. They are looking forward with pleasure to her return here as prima donna with The Maid of Marblehead.

The trustees of the Old Public Library now announce the property for sale, which probably means the abandonment of the amusement palace enterprise so lavishly advertised last Summer.

At the last meeting of the Playgoers' Club the professional guests were May Robson and E. M. Holland, Mr. and Mrs. Oswald Yorke, Una Abell, Mary Sanders, Grace Atwell, H. Gittus Lonsdale, and Elliott Enneking.

John and Marion Manola Mason have completed arrangements for the production of their new play, The Courtship of Miles Standish. It will be done at the Tremont in February.

W. A. Brady "pulled off" a cake walk in Musical Hall 17. The building was packed, and fifty couples participated in the walk, which was won by William Washington and Miss M. Fisher. So successful was the affair that another has been arranged for the same place on Thanksgiving evening.

In the Supreme Judicial Court last week there was a hearing on a bill in equity brought by N. P. Hamlin *vs.* B. F. Keith, a proceeding in which the plaintiff, owner of an estate adjoining Keith's Theatre, seeks to have the defendant restrained from erecting any part of his building beyond a certain street line which it is alleged was established by a deed from the town of Boston in 1796. The bill was brought some time ago, but the theatre was erected with the understanding that if the plaintiff prevails the front will be taken down. The deed in question established a line for building on the easterly side of Tremont Street from West Street to Mason Street, and the new front of the theatre extends beyond this line, it is alleged, between 3½ and 4 feet. The defense is that there has been such a use of the land during the last hundred years, and that the restriction is inoperative.

John H. Laskey, who was convicted in the Cambridge courts last week on a charge of forgery, was known in amusement circles as the promoter of the floating theatre which was a South Boston fiasco two or three seasons ago. This was an idea which should have proved a sensation here, but was poorly managed.

At the meeting of the New England Woman's Press Association, at Parker's last week, Howard M. Ticknor spoke on "How to Judge a Play." E. H. Crosby and Mrs. E. G. Sutherland, dramatic critics of the *Post* and *Journal*, respectively, also spoke, while W. E. Bryant, of Keith's Theatre, added to the interest of the discussion.

Elliote Enneking is studying with Mrs. Erving Winslow in preparation for her return to the stage.

A new dramatic version of David Copperfield is in preparation at the Castle Square.

Grace Sherwood has resigned from Gayest Manhattan and is visiting in Boston.

Manager George W. Magee intended to celebrate Thanksgiving Day by throwing from the roof of the Grand Opera House a hundred or more fat turkeys, but the S. P. C. A. objected, and as a result a number of poor families at the South End may be without their expected dinner on that day of general rejoicing.

Francis J. O'Neill will be in Boston this week in advance of In Town.

A new play by Mrs. E. G. Sutherland and Mrs. Emma Sheridan Frye will be produced at the Invalid Aid Society's benefit in January. The other plays will be Browning's In a Balcony and a mysterious "society play by a Boston author."

J. J. Todd is writing the book of a comic opera which will be given at the Bank Clerks' theatricals in January.

Ida Conquest is receiving many social attention during her present stay in Boston from friends of her father and uncle, as well as from her own personal friends.

JAY BENTON.

PHILADELPHIA.

Success of Francis Wilson—Anti-Theatre Hat Crusade—The Week's Bills—Notes.

(Special to The Mirror.)

PHILADELPHIA, Nov. 22.

Francis Wilson has cause for congratulation, as his engagement at the Park is one of the most successful that this popular star has ever played in the Quaker City. Every night society has been out in force and the performances have been a pleasure to both patrons and company. Mr. Wilson's own clever work, his dainty leading lady Lulu Glaser, the excellent company, the well-drilled chorus and handsome scenery and costumes combine to make a production the equal of which seldom has been seen here. The opera will remain another week.

Manager William J. Gilmore has secured a promising attraction for Nov. 29 in The Highwayman. It is claimed to be a most costly production and has an excellent cast which includes Joseph O'Mara, Hilda Clark, Jerome Sykes, Van Rensselaer Wheeler, Maud Williams and others.

The theatre hat crusade has reached this city, in the shape of a resolution presented to the Common Council last week, the terms of which would make it "unlawful for the proprietor of any place of amusement to permit the wearing of any hat, cap or bonnet by any person during entertainments, said proprietors to be fined from $5 to $25 for each violation." Since the agitation commenced the majority of ladies at theatres have adopted the custom.

The Castle Square Opera company returns to light opera at the Grand Opera House, and to-night is singing, to the capacity of the immense building, Orpheus and Eurydice, staged in a most gorgeous manner and utilizing the entire strength of this large organization, as follows: William Wolff, Oscar Girard, Arthur Wooley, Raymond Hitchcock, Thomas H. Persse, Joseph Sheehan, Edith Mason, Grace Golden, Lizzie Macnichol, Bernice Holmes, Bessie Fairbairn, Gertrude Quinlan, E. N. Knight, Frank Ranney, Jeanne Millard, Arlie Arnold and the superb chorus of sixty voices. This production marks a return to the popular prices of twenty-five and fifty cents. During the season of three weeks of grand opera there was an advance on usual rates. For week of Nov. 29 The Musketeers.

William G. Stewart, the noted baritone of the Castle Square Opera company, remains with this organization for the balance of the season, notwithstanding the reports to the contrary.

The First Born continues at the Broad Street, but with change of cast. The company lately returned from London appeared to-night, with the hope of improving trade. The Night Session was also replaced by a new curtain-raiser, Indian Summer, with Lottie Collins in new songs, as an additional number to fill out the programme. E. H. Sothern follows Nov. 29, for two weeks.

One Round of Pleasure is at the Chestnut Street Theatre and will be followed by the Lilliputians.

The Sign of the Cross, advertised as the London company from the Lyric Theatre, is at the Chestnut Street Opera House for week. Richard Mansfield follows Nov. 29 for two weeks, opening with The Devil's Disciple.

The Walnut Street presents Roland Reed with his new comedy, A Man of Ideas, to be followed Nov. 29 by What Happened to Jones. The Belle of New York Dec. 6.

Shadows of a Great City, by the stock company of the Girard Avenue, with excellent scenic and mechanical effects, is a good drawing card at this well-patronized place of amusement. Charley's Aunt is in rehearsal for Nov. 29.

Across the Potomac is the bill at Forepaugh's. It is produced on a large scale, with an army of soldiers, and new and handsome scenic effects. George Learock, Carrie Radcliffe and every member of the company aid in the successful representation. Business is deservedly large. Pawn Ticket 210 Nov. 29.

Shall We Forgive Her, with Marie Wainwright as the star, supported by a capable company, opened to-night for a week to a large house at the National. This is Marie Wainwright's first appearance in this city at popular prices. George Monroe in A Happy Little Home comes Nov. 29. The Cherry Pickers Dec. 6.

Dumont's Minstrels at the Eleventh Street Opera House have an entire new programme. The four burlesques given and the entertaining first part were well received by good patronage.

When London Sleeps, a splendid scenic production, is at the People's this week. The Girl I Left Behind Me follows Nov. 29.

At the Standard Theatre Manager John G. Jermon made a wise change from vaudeville to dramatic combinations, as the business improved the first week of the change. On the Bowery, with Chuck Connors, Frank Bush and good company, was well received this evening to good house. In the Name of the Czar Nov. 29.

The annual benefit of the Philadelphia Lodge, No. 3, Theatrical Mechanics' Association will take place on the afternoon of Dec. 3, at the Walnut Street. The volunteers comprise the Castle Square Opera company, the What Happened to Jones company, Rogers Brothers, Walter Jones, the Silverman Children, Dumont's Minstrels and a long array of talent.

A Hot Old Time, with John and Emma Ray, which played to standing room only for an entire week at Gilmore's Auditorium, will shortly play a return date here.

Madame Alcesta Gorka, soprano, and her husband, M. Goya Cocejo, Hungarian violinist, noted in last week's MIRROR as being stranded, have been well provided for in this city. They gave a concert here which was well attended, and their future looks very bright.

The Passion Play as given at Horitz, illustrated by Lumiere's moving pictures, by Dr. W. W. Freeman, with lecture by Professor Ernest Lacy, opened to-night at the Academy of Music for a week. The views were taken on the spot and are beautiful pictorial representations.

Grand opera, under the direction of Walter Damrosch and C. A. Ellis, will be inaugurated at the Academy of Music, Nov. 29, for twenty performances. Faust will be the opening bill.

Florence E. Lyndsay has leased the Academy of Music for a course of ten entertainments during the season, to consist of author's readings, lectures and concerts. Prices will be popular.

S. FERNBERGER.

ST. LOUIS.

Attractions for the Week—New Theatre Opened—Gossip.

(Special to The Mirror.)

ST. LOUIS, Nov. 22.

Julia Marlowe opens her engagement here at the Century to-night, appearing in For Bonnie Prince Charlie, which will give way Thursday night to Romeo and Juliet. Friday night As You Like It will be produced, and Saturday night Ingomar.

Last night Primrose and West's Minstrels opened their engagement at the Olympic to a crowded house. The company includes many celebrities. Carroll Johnson, the prince of negro comedians, who is a great favorite here, met with an ovation when he came on, and the many other good people were cordially received. The week starts off well.

Two crowded houses at Havlin's yesterday attested to the popularity of the sensational melodrama, The Sidewalks of New York. The company is good, and the scenic portion of the entertainment is especially full and true to reality.

Colonel Hopkins' attractive Grand Opera House was filled to overflowing twice yesterday when the new bill went into effect. The stock company produced the drama May Blossoms in a fine manner, and Patrice, charming and winning as ever, made a hit with her dainty little play, A New Year's Dream, in which she was assisted by Alf Hampton and J. P. Whitbeck. The other vaudeville features were Mazus and Mazzette, Irene Franklin, Mlle. Chester, Banks Winter, Wertz and Adair, Estelle Belmont, and Ed Geyer.

The Imperial gave a fine scenic production of The Merchant of Venice twice yesterday to big audiences. Victory Bateman, Fanny McIntyre, S. Coulter Brinker, and Lawrence Henley had the leading roles and gave a very strong presentation.

Two crowded houses was the record at the Standard yesterday, when the New York Owls Burlesque company opened. Handsome costumes, pretty women, and a long list of taking specialty acts comprised the bill.

Billy Rice was very successful in his opening week last week at his new theatre, the Broadway. Yesterday both performances drew good audiences. A new first part was given, also vaudeville which included Joe and Millie Morris, Rapier and Shorthill, George Fisher and

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John G. Bell, late of the Rob Roy Opera company, wishes the report circulated in the East as to his death denied. He has been in very poor health, and at present is in Phœnix, Ariz., where he has much improved. He will spend the Winter there. Since he left the Rob Roy company he has been spending his time writing the libretto of an opera, the music for which will be written this Winter. When completed, he will produce it himself.

Al. Wilson, the comedian of the Imperial Theatre company, resigned last Saturday night and left for Chicago, where he joins his wife to go out with her on the Hopkins Circuit.

Colonel Hopkins was in the city last Thursday on business and to attend the Press Club entertainment. W. C. HOWLAND.

WASHINGTON.

A Royal Box—El Capitan—The Sporting Duchess and Others.

(Special to The Mirror.)

WASHINGTON, Nov. 22.

Charles Coghlan opened in his new play, The Royal Box, at the Columbia Theatre to-night to a large and distinguished audience, among which were the Secretary of War and party, Attorney-General McKenna and family, General and Mrs. Williams, Secretary of the Navy and party, members of the British Embassy, and others high in social and political life. The play achieved an instantaneous success, and was received with pronounced expressions of approval. The Royal Box is founded on Alexander Dumas' famous drama, Kean or Disorder in Genius, but in the construction Mr. Coghlan has remodeled and rewritten the piece and introduced original scenes and situations. The story is not a complicated one, but the plot is strong and intensely interesting. The main thread is the love of the actor, Clarence, for a noblewoman who appears to return his affection. In reality her admiration for him is confined to his stage personality. This lady is persecuted by a gentleman who desires to marry her. She moves in the court circle and is greatly admired by the Prince of Wales, son of George III., the action of the play occurring in the year 1810, just prior to his regency. Madly infatuated with this lady, for whom he bears a pure love, the actor becomes insanely jealous of her, and learns to hate with a most intense and venomous hatred all of her equals in rank who appear to be in her favor This leads to a tremendous sensation in court, and a public but undeserved insult to the Prince of Wales in his royal box at the theatre while the actor upon the mimic stage is giving the balcony scene from Romeo and Juliet. The chief personages, it will be seen from the cast, are high dignitaries in diplomatic and court circles, and the time of the action of the play gives splendid opportunity for effect in costume. The cast is as follows:

Clarence	Mr. Coghlan
The Prince of Wales	E. J. Ratcliffe
Count Feisen	Albert Bruning
Lord Basset	Walter Craven
Tipps	Charles Stanley
Winch	Claude Brooke
Stage Manager of Drury Lane	Frank Sheridan
Marmaduke	Guy Nichols
Montmorency	Charles Plunkett
Davis	Taylor Granville
Widgits	William Morton, Jr.
Rickards	
Servant	
Countess Helen	Mrs. Thorndyke-Boucicault
Celia Price	Grace Filkins
Lady Robert	Lulu Klein
Juliet	Gertrude Coghlan
Greba	Mrs. Addie Plunkett

The play was beautifully staged, and the five acts show six scenes, as follows: Act I., reception room at the Swedish Embassy; Act II., Clarence's lodgings near the Strand; Act III., the Cat and Fiddle Inn at the Savoy; Act IV., Scene 1, the actors' dressing-room; Scene 2, the stage at Drury Lane; Act V., Clarence's lodgings. As the generous, talented, nervous, vainglorious, self-opinionated, jealous man of genius, Mr. Coghlan in the role of the actor, Clarence, presented a character study that won general applause and a large number of curtain calls. Mr. Coghlan's daughter, Gertrude, made her appearance in the role of Juliet, giving a sweet and winsome performance. The company is an excellent one, and individual successes were made by Mrs. Thorndyke-Boucicault, Grace Filkins, Lulu Klein, Addie Plunkett, E. J. Ratcliffe, Albert Bruning, Charles Stanley, Walter Craven, Charles Plunkett, Claude Brooke, Guy Nichols, and Frank Sheridan. The play was produced under the stage direction of Walter Craven. The Salt of the Earth follows, and will be given a first production.

The Sporting Duchess opened at the New National Theatre to-night. Ffolliet Paget is the new Duchess of Milford. Edmund K. Collier and Eleanor Morretti are also new. J. H. Stoddart, Louis Massen, and Cora Tanner continue in their original parts. Hanlon's Superbs comes next.

De Wolf Hopper in El Capitan at the Lafayette Square commenced the week with the usual rush when this engagement is announced. The presentation left nothing to be desired. The comedian and charming Edna Wallace Hopper were warmly welcomed, and the strong surrounding of talented principals and effective chorus were again strongly praised. The Geisha will follow.

Hoyt's A Contented Woman is at the Academy of Music. Belle Archer succeeds admirably in the principal role, and the remainder of the characters are in the hands of an excellent company. When London Sleeps comes next.

McFadden's Row of Flats attracts a big attendance to the Grand Opera House, where this farcical and musical combination, interpreted by a cleverly selected company, headed by Charles Loder, R. K. Mullen, and Estelle Wellington, is a great go. Down in Dixie will follow.

Cards are out announcing the marriage of Mrs. Elizabeth Macnichol-Vetta (Lizzie Macnichol, of the Castle Square Opera company) and Charles Lewis Reitz. The ceremony was performed by the Rev. Howard Downs in his parsonage at Baltimore, on Thursday, Nov. 11. The only witnesses were the parents and immediate families of the contracting parties. Mr. Reitz is a wholesale commission merchant of Baltimore, and a well-known amateur musician. While directing a performance of Faust, under the patronage of the Garland Society, he first met Miss Macnichol, who sang Siebel in the cast. It was a case of love at first sight, with the above happy ending. Miss Macnichol will continue with the Castle Square company.

With Wilbur M. Bates ten days ahead and George C. Tyler but four days behind him, it looks as if the advance work of Charles Coghlan in The Royal Box would be copperlined and riveted.

Dan Daly, in his trolley ride across the stage in the first act of The Belle of New York, ran off the wire Wednesday night, and had to be taken down by the aid of a stepladder. This may have been the first time Dan was ever "off his trolley."

Haley's Military Concert Band will appear at the New National Theatre next Sunday night.

The biograph has been continued another week at Willard Hall at bargain prices.

George Rankins, a consumptive, while witnessing the performance of McSorley's Twins at the Academy of Music Saturday night, was taken with a hemorrhage and died upon reaching the street.

McSorley's Twins, which opened to an immense audience at the Academy, kept up the remarkably large business during the entire week.

Edwin B. Hay gives his illustrated lecture on "Rome, the Eternal City, Ancient and Modern," at St. Andrew's Parish Hall Tuesday evening for charity. JOHN T. WARDE.

CINCINNATI.

Secret Service, The Devil's Auction, and Other Attractions—Notes.

(Special to The Mirror.)

CINCINNATI, Nov. 22

Secret Service opened at the Grand to-night to a large audience. The good things heard previously in regard to this play were not exaggerated. Among those in the cast, aside from Mr. Gillette, are Campbell Gollan, Walter Thomas, Joseph Brennan, Sara Perry, Hope Rose, and Ida Waterman. The Bostonians follow, presenting The Serenade.

At the Walnut Sunday afternoon Yale's Devil's Auction held the boards. It's an old friend and always draws well. Much new business has been added since it was seen here last. The Teskat Troupe, Alexander Decca, and the Phantos Brothers add strength to the bill.

Mek drama always draws well at Heuck's, and this week will be no exception to the rule, as evidenced by the good attendance yesterday afternoon and evening to see The Privateer. Black Patti's Troubadours are underlined.

At the Pike yesterday afternoon a good-sized audience enjoyed the excellent programme arranged by Manager Hunt. The bill includes Lillian Burkhardt, assisted by Caryl Wilbur, in the comedietta To-morrow at Twelve; Joseph Cawthorn, Frencelli and Lewis, Wormwood's Dogs and Monkeys, the Mimic Four, Almont and Dumont, and Frank Lawton. Mrs. Fiske follows in Tess of the D'Urbervilles. She will undoubtedly play to the capacity of the house, as her engagement here has been looked forward to for a long time.

At the Star yesterday Brady's Stock company opened in The Two Orphans. Judged by the size of the audiences, it would seem as if the playgoing population would never tire of this drama. This company is doing excellent, uniform work.

Murray and Mack in Finnigan's Courtship opened at the Fountain yesterday. They have hosts of admirers here, and will do a good business for the week. Among those in the company are Joe Spears, Charles Walters, Oscar Hall, Charles Morgan, Fanny Trumbull, Gracie Cummings, Stella Deane, and Lillian Gale.

All of the theatres will have a special Thanksgiving matinee. As that is the day of the football game at League Park, between the University of Cincinnati and the Carlisle Indians, it remains to be seen how they will fare.

Seats are going well for the testimonial to be tendered to Al. Thayer at the Grand early in December. Six companies will assist in the bill.

Nansen will lecture at the Music Hall next Friday night. WILLIAM SAMPSON.

BALTIMORE.

The Belle of New York—Superba—The Wife—Damrosch-Ellis Opera Coming.

(Special to The Mirror.)

BALTIMORE, Nov. 22.

Commencing this evening at the Academy of Music, The Belle of New York is presented for a week's engagement. The bill heralds it as being produced by the same big company and effects that made it a go in New York. The opening here was successful. The company includes Dan Daly, Harry Davenport, George Schiller, William Cameron, George Forsythe, William Morris, Harry Dodd, Edna May, Phyllis Rankin, Marie George, Babbette Rodney, Paula Edwardes, Helen Lord and Irene Bentley. Next week DeWolf Hopper and his company will again present El Capitan.

Hanlon's Superba has always drawn large houses here, and its opening to-night at Ford's Grand Opera House was but a continuation of the well-established rule. The tricks interpolated this season are all remarkably clever, while the scenery and properties appear as bright as ever.

Cumberland '61 is underlined for the 28th with a big cast and splendid appointments.

At the Lyceum Theatre Manager Albaugh's capable company presented Belasco and DeMille's great play, The Wife. The cast taxed the entire strength of the company, and Mr. Albaugh again appeared before the footlights. The plays announced for next week are Delicate Ground and The Snowball.

A real cotton compress in operation is one of the features of Davis and Keogh's production of Down in Dixie at the Holliday Street. The play opened to the usual big house and was very much enjoyed. McFadden's Row of Flats is booked for next week.

The Damrosch-Ellis Grand Opera company will present grand opera at the Music Hall on Dec. 9 and 10. The operas that have been selected are Barber of Seville and Lohengrin.

The feature of The Girl from Paris at the Academy last week was the new and amusing song, "Sister Mary Jane's Top Note," so effectively and cleverly rendered by Josephine Hall, whose make-up was a marvel. Miss Hall has scored a big hit in this musical comedy and has made rapid strides to the front. She was last seen here in The Gay Parisians, in which her work is well-remembered.

Little Georgie Huntington, the talented child actress of this city, will leave this week for a tour of the South in a well-known company. HAROLD RUTLEDGE.

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The Southern Railway announces, effective November 21st, new schedule and Pullman Sleeping Car service between New York, Aiken and Augusta. The Southwestern Limited, leaving New York 4.25 P.M daily, arrives in Aiken, S. C., following afternoon, 3.55 P.M.; Augusta, 4.15 P.M. Pullman Drawing Room Sleeping Car, New York to Columbia and Columbia to Augusta. Dining Cars serve meals between New York and Charlotte. The Bonair Hotel, at Augusta, and Highland Park, at Aiken, will be open in a few days. For full particulars call on or address Alex. S. Thweatt, E. P. A., 271 Broadway, New York.

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"He showed that he is an actor. A man of real genius."—*Davenport, Iowa, Democrat*, Aug. 27.

"Mr. Hart merits distinction as one of America's greatest romantic actors."—*Burlington, Iowa, Dem.-Journal*, Sept. 4.

"W. S. Hart is destined to be one of the greatest romantic actors of the age. His work is almost a revelation."—*Springfield, Ill., Monitor*, Sept. 14.

"He will continue to win laurels until he will be known as a successor to Edwin Booth."—*Springfield, Mo., Republican*, Oct. 5.

"We predict that in a few years the name of Hart will be sufficient to draw a crowded house."—*Springfield, Ill., News*, Sept. 15.

"He is in the first rank of the present generation of young heroic actors. To see him once is to long for a second opportunity."—*Joplin, Mo., Globe*, Oct. 19.

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By order of EDWARD S. WILLARD.

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The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's 17 Avenue de l'Opera. The Trade supplied by all News Companies.

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WEBER AND FIELDS'—The Glad Hand and Vesta Tilley.
WALLACK'S—A Lady of Quality.

DR. HOUGHTON'S DEATH.

In those daily newspapers of the city that record with becoming attention serious events, eulogy of Dr. Houghton, Rector of the Church of the Transfiguration, was written before the formal clerical pronouncements and the regular Episcopal offices for the honored dead of the church had been uttered at his funeral. This clergyman died in all churchly honor, full of faithful years and of unselfish deeds, and his remains were buried on Saturday with all of the impressive ceremony that his religious sect could formally summon for that sad occasion; but greater and more potent than the formalities exercised as his body was laid to rest were the respect felt for this man in circles not churchly and the affection he had inspired in at least one circle to which he originally administered by accident and for the members of which he always afterward displayed the active concern of a spiritual father. Dr. Houghton was the one clergyman in all the metropolis to whom members of the theatrical profession turned in the necessities and the straits that lead to religious office and consolation.

To the theatrical profession, the Church of the Transfiguration was known as "The Little Church Around the Corner"—a name that, thanks to its Rector's humanity and unvarying kindness for the distressed and afflicted in all walks of life, has made its fame national rather than metropolitan—and with that name will always be associated the deeds of the gentle and unselfish minister who, nearly half a century ago, began a noble work which he pursued consistently and unfalteringly up to the day of his death. There are many members of the theatrical profession who give honorable allegiance to various churches; and there are many more who make no religious declaration; but there is probably no one in the profession who does not know the peculiar association of Dr. Houghton with the people of the theatre, and there is certainly none that did not honor and respect him and his work. Among all his general mourners, those of the theatre without doubt the most deeply feel his death and the most respectfully dwell upon his admirable deeds.

There are other clergymen as liberal as Dr. Houghton was in their beliefs, but there is none so liberal as he was in ministrations. While other churchmen were forced by the modes of their material supporters into an exclusiveness that has robbed the professed institutions of religion in this great city of much of their humane efficacy, this noble old man pursued undeviatingly the path that he had marked out at a time when the church was sympathetic and outreaching, when it was responsive and a haven; and as a consequence his death is felt keenly and his memory will be cherished feelingly by those who knew him well because he made it his duty to practice as well as to preach.

OLD QUESTIONS REVIVED.

Last year the newspapers had a lively topic in "the theatre hat," which engaged the attention and the legislative functions of boards of aldermen, city councils and State legislatures in all quarters. Laws were passed in half a dozen cities and as many States against woman's millinery displays in the theatre, and penalties were named that should have given the press even more sensational material for "stories" had literal enforcement followed the various enactments. Women in interior cities either reformed the violations of good taste and neighborly conduct that led law makers of all degrees of power to legislate against them, or there was an access of chivalry that condoned their offenses, for there have been no arrests and punishments under the laws and ordinances that were perfected with great show of individual zeal and some display of public spirit. The subject takes on a new lease of life by doings in Philadelphia, whose common council has tardily—in keeping with the reputation of that city for deliberate movement—entered upon a crusade against the theatre hat.

As The Mirror remarked two years or more ago, when this matter was first mooted, metropolitan audiences have little or no fault to find with the head garniture of women. In the best theatres in this city it has long been the habit of handsome women—who predominate therein—to appear at the play with their heads unadorned save for permissible and prettily modish arrangements of their hair. If women in other cities infringe upon the view points of men at the theatre, legislation to correct their trespasses is no doubt in order. But, as suggested, such legislation has developed no news as to whether it was effective or ineffectual.

In up-to-date communities, however, the theatre hat has given way, as a subject of importance, to the question about the hour and minute persons should invade the theatre to see the play. Those who go to places of amusement in order to find and settle themselves in seats before the curtain rises are loud here and there in their comments on persons who evidently do not go to the theatre to enjoy the play, but who do go mainly to give other persons an opportunity to look at them, whereas the other persons do not care to look at them and are led to vituperate them for late coming and a disturbance of the dramatic peace. The question of late coming to the theatre really is a question of general interest and public concern. But it will require genius to solve it to the satisfaction of all the parties interest.

RURAL NEWSPAPER INTEREST.

There are few communities in this country that do not in some way support a newspaper; and there are few newspapers, even in the smaller towns, that do not show some proper sense of appreciation for the theatre and its works. There are, however, necessarily, towns with queer newspapers, just as there are towns in which queer dramatic companies flourish for a night and then disappear. One of the nondescript newspapers that prove the rule of the general intelligence of journals even in small places is published in Sauk Center, Minn. It is called the *Herald*, and this is from one of its recent numbers:

> In regard to shows, circuses, and all showmen, the *Herald* publishes their notices as they write them and as advertisements. The *Herald* knows nothing and cares less for most traveling shows. We sometimes attend as a matter of rest and recreation, but we do not pretend to criticise or give character to any of them. Our readers will understand that what we publish about shows is written by the showmen themselves, for which we assume no responsibility. We say this that some of our critics may understand the matter.

It would be interesting, as an exhibit in the scheme of human activity and development, to know just what regularly engages the attention of the editor of the Sauk Center *Herald*. Something must steadily involve his mental machinery, for even in the foregoing disclaimer he admits that he sometimes attends the theatre for "rest and recreation."

PERSONAL.

Wheatcroft.—Adeline Stanhope Wheatcroft has decided to postpone until January the first matinee of her students. Her time is so occupied that there is no opportunity for rehearsals, although there are many clever scholars and several capital plays to guarantee results.

Philp.—William E. Philp, tenor of The Bostonians, and Caroline Howard, daughter of Mr. and Mrs. Henry Coggswell Howard, of Buffalo, were married on Nov. 15 at Youngstown, N. Y.

Hall.—Marguerite Hall will sing this week at the Fifth Avenue Theatre in Richard Mansfield's revivals of The Merchant of Venice and A Parisian Romance.

Kellerd.—John E. Kellerd is contemplating a starring tour in A. W. Pinero's play, The Profligate.

Gilfoil.—Harry Gilfoil celebrated his birthday last Wednesday by entertaining at supper his fellow players in A Stranger in New York.

McCormack.—J. B. McCormack ("Macon") has been engaged to look after the press work of Dixey, the magician. It is safe to say that Mr. McCormack will make the name of Dixey a household word before the season is over.

Hanley.—Lawrence Hanley played Hamlet fourteen times in one week at the Imperial Theatre, St. Louis, to the capacity of the house, hundreds being turned away nightly. Perhaps never in history has an actor undergone such a test, there being 15,000 words to be spoken in Hamlet. Mr. Hanley has made a great success in the Mound City.

Sothern.—E. H. Sothern has put in rehearsal Anthony Hope's new play, The Ladies' Duel, which he may soon produce at Philadelphia.

Marlowe.—Julia Marlowe is considering an appearance as Nero in a new play based upon the early days of the vicious emperor. Charles B. Dillingham, Miss Marlowe's new manager, brought the play from Europe, and Sarah Bernhardt is said to hold its French rights.

Dixey.—Henry E. Dixey will give a professional matinee this (Tuesday) afternoon at the Garden Theatre.

Rehan.—Ada Rehan and Augustin Daly's company made their first appearance since their European tour at Hartford last Friday, presenting Much Ado About Nothing before an immense audience.

Freedman.—In the November issue of the *Cosmopolitan* appears an allegorical story by Samuel Freedman, entitled "Fame's Recognition." It is simply yet extremely well told.

Richman.—Charles Richman has returned from England after three months' tour with Mr. Daly's company. He expresses himself as highly pleased to be back in New York again.

Cushman.—Adelaide Cushman made a distinguished success last week with the Castle Square Stock company at Boston as Mercedes in The Fatal Card.

Fernald.—A comic opera founded on Chester Bailey Fernald's The Cat and the Cherub will be produced in Vienna. Mr. Fernald has dramatized his latest tale, "The Cherub Among the Gods," sequel to his famous story and play.

Verdi.—Giuseppe Verdi, who has been ill for some time, was prostrated last week by the death of his wife, and his complete recovery is regarded as doubtful.

Beere.—Mrs. Bernard Beere will return to the London stage in a one-act play from the French.

Duse.—Eleanora Duse will give a series of performances at Monte Carlo during the Winter.

Irving.—While playing in Edinburgh last week Sir Henry Irving was seized with a severe chill, and his physician ordered him to rest for a week.

Brandon.—Olga Brandon, while cycling recently in London, met with a serious accident which resulted in severe injury to one of her legs. She is now able to drive about town and watch others wheeling.

Wyndham.—Charles Wyndham in The Liars is said to be enjoying the biggest business in London, seats at the Criterion being sold at a premium nightly.

Musgrove.—George Musgrove, the Australian manager, has returned to London after a visit to Paris; where he acquired the English rights to the latest Parisian success, Planquette's opera, Mlle. Quat' Sous.

Moretti.—Eleanor Moretti assumed last evening the role of the adventuress in The Sporting Duchess.

Bartlett.—Kate Bartlett, who will be recalled by New Yorkers as a member of Lester Wallack's famous stock company, is traveling in Italy, where she visited recently the reputed tomb of Juliet at Verona.

Kidder.—Kathryn Kidder, by urgent request of managers, has consented to appear in certain of the large cities in the title-role of Madame Sans Gene.

Plançon.—Pol Plançon, the basso, arrived in New York Sunday on *La Champagne*. He has been resting in Paris since the closing of Covent Garden. After appearing here M. Plançon will go to San Francisco with Ysaye, Pugno, and Gerardy, returning to London in the Spring and singing here with the Grau company next year.

Melba.—Madame Melba arrived in New York on last Friday. She will make her first appearance at the next concert of the Boston Symphony Orchestra. She is to join the Damrosch-Ellis company for its season of German and Italian opera, and will be seen at the Metropolitan Opera House with them.

Lackaye.—Wilton Lackaye resumed his tour last evening at Atlanta, Ga.

Lamson.—Ernest Lamson will retire from Stuart Robson's company on Dec. 11.

Viardi.—Alexandra Viardi and her leading actor, Max Apple, will speak in German at the Fifth Avenue Theatre next week, and be supported by an English-speaking company in the play Alexandra.

Marburg.—Guido Marburg is in Mexico looking for material for a play and incidentally enjoying the thrilling pastime of bull-fighting.

Bernard.—Vivian Bernard, who was dangerously ill last week, is most encouragingly improved in health. She is still at the New York Post Graduate Hospital.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* The Mirror *will be forwarded.*]

D. R. L., Washington, D. C.: Charlotte Cushman was born in Boston July 23, 1815.

James Farnham, Albany, N.Y.: The Christy Minstrels first performed in New York in 1846.

A. H., San Francisco, Cal.: The letter was forwarded Oct. 27 to Box 1085, Benton Harbor, Mich.

George C. Robertson, Cincinnati, Ohio: Joseph Grimaldi, the great clown, died sixty years ago.

H. C. Hoffman, Harrisburg, Pa.: Apply to Harold Roorbach, dramatic publisher, 132 Nassau Street, New York city.

L. E. Stokes, East St. Louis, Mo.: You can procure theatrical photographs from Louis Blum, 1180 Broadway, New York city.

Aramede Howell, Lewiston, Me.: De Wolf Hopper's career is embodied in an interview which was published in The Mirror of Sept. 15, 1894.

Montrose, Louisville, Ky.: The name of the play in which John T. Raymond assumed the character of Colonel Mulberry Sellers is The Gilded Age

"E. P. B., New York city: Joseph Jefferson may have appeared in that role, but it is not likely that he ever included it in his regular repertoire.

H. D. Clark, Kansas City, Mo.: You can obtain the information you desire by applying to H Rosenberg, Broadway Theatre Building, New York city.

C. R. Fairhurst, Philadelphia, Pa.: You probably refer to the new burlesque, Pousse Cafe, which is to be produced at Weber and Fields' Music Hall, New York city.

F. R. C., Providence, R. I.: Yes, Paul M. Potter and Harry L. Hamlin collaborated in writing the two plays, The Spider's Web and The Faktr, which were both produced in 1889.

St. Thomas, Tilsonburg, Ont.: You probably refer to Two Old Cronies, which, according to the list of the American Dramatists' Club, is by W. J. Wills, whose address, however, is not given.

P. H., Chicago, Ill.: There is no particular risk in publishing the synopsis of the plot before your play has been produced, provided the play has been properly copyrighted. It is not sufficient to merely copyright the title.

F. S. L., New Haven, Conn.: The salaries of mediocre vaudeville performers vary. They generally demand a good deal more than they are worth, and finally agree to work for what the manager thinks is a proper salary for them.

Charles I. Franklin, New York city: Your friend is correct. Charles Macklin made his last public appearance in his one hundredth year. He acted the part of Shylock on that occasion. He was born at Westmeath, Ireland, on May 11, 1690, and lived to be one hundred years old.

S. N. C., Alton, Ill.: The Broadway Theatre you refer to was built on Broadway near Pearl Street, New York city. It was opened with The School for Scandal and Used Up on Sept. 27, 1847, by Colonel Alvah Mann and E. A. Marshall, the company including Lester Wallack, who was then playing under the name of John Lester. The original projector of the theatre was Thomas S. Hamblin, but owing to the burning of the Bowery Theatre he withdrew, and the theatre was erected by Mann and Raymond. Mann and Marshall dissolved partnership on Oct. 25, 1848. It was at this house that on Dec. 25, 1848, Monte Cristo was first acted in America, with Lester Wallack as Edmond Dantes. E. A. Marshall gave up the management of the house on May 1, 1858, and was succeeded by Edward Eddy, who closed the house in April, 1859, and it was never reopened, the building being afterward torn down.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Oct. 4 to Nov. 30, 1897.

Agnes Jordan. By Georg Hirschfeld.
The Belles of Blackville. By Nettie H. Pelham.
The Captive Princess. By Annie Marie Mitchell.
The Deacon's Tribulations. By Horace C. Dale.
Doctor Snowball. By James Barnes.
A Festival of Flowers. By Clarence E. Shuster.
A Guilty Mother. By James H. Wallick and Arthur D. Hall.
The Lost New Year. By Eleanor Maud Crane.
Myrtledale. By Paul Woodworth Hyde.
Over the Garden Wall. By Will D. Felter.
Scenes from the Drama of Life. By Joseph Le Brandt.
She Would Be a Widow or Butternut's Bride. By Levin C. Tees.
The Shakespeare Water-Cure. By "The Larks."
A Tale of the Tuileries. By A. Bellamy Price.
The Yellow Kid, Who Lives in Hogan's Alley. By Frank Dumont.
All the Comforts of Home. By William Gillette.
Benquin. By Elizabeth G. Crane.
A Night Off: or A Page from Balzac. By Augustin Daly.
Seven-Twenty-Eight. By Augustin Daly.
The Growth of Liberty in America. By Louise Lawrence Fitch.
All Due to the Management. By Helen M. Locke.
An American Harem.
An Indiana Man. By Leroy Armstrong.
Bird's Island. By Mrs. Sallie F. Toler.
By Telephone. By Maurice Hageman.
The Cake Walk. By Frank Dumont.
Charles O'Malley's Aunt. By Henry Llewellyn Williams.
Conrad; or The Hand of a Friend. By Frank Dumont.
A Convention of Papas. By T. S. Denison.
A Crazy Idea. By Maurice Hageman.
Diamonds and Hearts. By Effie W. Merriman.
False Colors. By Frank Dumont.
The First Kiss. By Maurice Hageman.
The Genii of the Vase. By Alf. Hampton.
Hector. By Maurice Hageman.
Hilda. By Henry Johnstone.
How to Get a Divorce. By Frank Dumont.
The Iron Hand. By Charles Townsend.
Jack Sheppard and Joe Blueskin. By Frank Dumont.
Joe. By Charles Barnard.
The Lady Barber. By Frank Dumont.
Not a Man in the House. By S. Jennie Smith.
Other People's Troubles. By Frank Dumont.
Our Starry Banner. By J. A. Fraser, Jr.
A Passing Cloud. By Marsden Brown.
Peter the Great. By Laurence Irving.
The Serenade Party. By Frank Dumont.
A Soldier's Wife. By Scott Dalgleish and Wadham Peacock.
Swamps of Louisiana. By John Purnell.
A Treasure from Egypt. By H. Ward-Base.
Two Little Vagrants; or Beware of Tramps.
The Undertaker's Daughter. By Frank Dumont.
Wanted: A Hero. By Charles Townsend.
The Courtship of Mollie Malone. By Charles Bradley.
Darktown Outing at Blackville Park. By John W. Isham.
A Daughter of the Desert. By F. H. Mead and T. D. Beasley.
Vanity Fair. By John H. Nevins.
A Telephone Romance. By Pauline Phelps.
The Tethering of Hexa. By William Whittlemore Tufts.

THE USHER.

In The Royal Box, which Charles Coghlan produced last night at Washington, there is a scene where a stagestruck court lady applies to the actor who is the central figure of the play for advice about going on the stage. The actor dissuades her, and says:

And your rivals! Have you forgotten your rivals? Remember, on the stage, all your friends will be your rivals. They will not all be malicious. If you fail, they will only patronize you; if you are in want, they will, perhaps, assist you; but if you succeed, they will all be jealous of you. They cannot help it: it is in the blood. The real artist will try to discipline this very natural passion, but the sham one will attempt to prevail by the help of intrigue, sycophancy, and meanness. Ten to one these bring quicker returns than talent. But, of course, you would not fight with such weapons. Oh, no; you would not be alarmed; you would trust to the public. Alas! The great, good-natured, simple public is too busy to discriminate between the empty rattle of self-advertisement and the solid claims of merit.

Mr. Coghlan tells me that this passage epitomizes his personal ideas on the subject.

A funny mistake occurred in an advertisement of A Coat of Many Colors which appeared in the Ithaca *Journal* a few days ago. A portrait of Cissy Fitzgerald, with her celebrated wink and showing her teeth from ear to ear, was incorporated in the advertisement, presumably as a picture of the demure Effie Shannon.

Louis Aldrich has returned to New York from Boston, where he went for a week's rest. Mr. Aldrich's rest consisted in working day and night in the interests of the Actors' Fund. It is likely that his efforts will result in a big benefit there at an early date.

The President's remarkable energy and activity are shown in the large accessions lately to the Fund's membership.

Mr. Willard is one of the prominent actors who have answered Mr. Aldrich's appeal by becoming a life member of the Fund. Herein Mr. Willard illustrates the interest he takes in American institutions, especially those for the benefit of his profession.

The Cat and the Cherub, which has won success in London purely on its merits, is reported to be doing a remarkably fine business at the Lyric Theatre. Efforts are put forth here to make it appear that the production is a newspaper success only and that the public has not endorsed it. There is nothing to warrant this prejudiced view of the matter.

The usually accurate dramatic writer of the *Sun* recently said regarding Mr. Willard's appearance in a dramatization of "Martin Chuzzlewit," that "since William J. Florence played Captain Cuttle in a sketchy play made from 'Dombey and Son,' the only noted actor to appear in a Dickens role was Henry Irving as Alfred Jingle."

This statement is inaccurate, as the Hartford *Post* points out editorially, calling attention to the fact that Joseph Jefferson has been playing in The Cricket on the Hearth for many years, while Bleak House was long the most popular play in Janauschek's repertoire.

In spite of unfavorable criticisms and many adverse conditions—which will doubtless be made known to the public in good time—the opera 1999 seems to be weathering the storms bravely.

The management are plucky and they have ample resources at their command. They are determined that if, as they have reason to believe, 1999 contains material which is agreeable and attractive to the public, they will be able to demonstrate that fact despite every malign influence that may be exerted against them.

Many improvements have been made in the performance since the opening night, and a new edition of the piece is in course of preparation for early production.

John B. Schoeffel, after trying in vain to secure the coöperation of other Boston managers in abolishing lithographs and lithograph passes, has decided to try the experiment at the Tremont Theatre single-handed.

He does not think that window lithographs are valuable to advertise the first-class attractions that play at the Tremont, but he does believe in newspaper advertising, and he will devote more space than ever to his advertisements in the Boston papers from now on.

Mr. Schoeffel will make a thorough test of the question. Should he find that he is wrong, he will restore the lithograph system.

The Boston *Transcript* says it is estimated that at least one-third of the persons who enter the Tremont Theatre on lithograph passes would buy tickets if they were debarred from free admission, which would mean an addition of $500 in the weekly receipts of the house.

Julia Marlowe has been obliged to set at rest the silly and persistent rumors that have been circulated alleging domestic dissension between herself and her husband, Mr. Taber. In the West the other day she gave out a statement in which she said:

"Our separation is entirely professional, and it was arranged because we considered it to be for the best professional interests of us both. I hope and believe that we shall be together again professionally by-and-by."

Miss Marlowe, by the way, is diligently rehearsing a new play, the name and story of which are kept a profound secret.

The secrecy plan may be advantageous sometimes, although in the recent case of A Soldier of France, Miss Marlowe will not find an auspicious precedent.

Michael Morton, the author, and Brenton Thorpe, the manager of Miss Francis of Yale, are at a loss to account for the charges of indecency lodged against that piece by some of the critics of this city.

Mr. Morton indignantly disclaims any intention to affront propriety, and the only explanation he can find for the harsh criticisms based on this charge is that his work has been grossly, if not perversely, misunderstood.

Mr. Thorpe points to the fact that London has found nothing objectionable in Miss Francis of Yale, nor has a word of protest been heard in the places where the farce was given before it was brought to the Manhattan Theatre.

The piece has gone to fulfil its engagements elsewhere, and Mr. Thorpe believes that clean-minded writers will not discover filth where it does not exist.

The farce, during its brief stay in town, was indorsed by the applause and laughter of the audiences, and the management received numbers of letters from visitors expressing disapproval of the newspapers' singular and unfounded treatment of the production.

The tri-star combination in The Wedding Day has drawn very large receipts in several cities since the tour began, but dissension has entered the camp, and unless differences are reconciled, it is said that the triplet aggregation will be reduced to twins through the withdrawal at the close of next week of one of the stars.

Della Fox is reported to be dissatisfied with Mr. D'Angelis. Miss Russell does not appear to have taken sides.

For the sake of the management let it be hoped that matters will be patched up.

It is fortunate for our critics that they are not obliged to substantiate their opinions by the sword, as is the case in Paris, where duels between reviewers and managers and actors and playwrights are coming into fashion again.

Can you picture the possibilities of a contest on the field of honor, say, for instance, between Mr. Winter and James Corbett? And what chance would Mr. Davies have in combat with Mr. Moss? Hillary Bell looks as though he might manage a rapier skilfully, and it is not difficult to picture Mr. Meltzer with a foil, or Mr. Dale with a club. But, generally speaking, our critics would be handicapped on the duelling ground.

M. Bauer, the critic, wounded Armand Silvestre in the arm the other day in a meeting that grew out of comments on Silvestre's new play, Tristan de Leonois.

Silvestre is a great poet and a clever playwright, who produces joyous tales of none too delicate a sort with wonderful fertility, for pot-boiling purposes. He is a disciple of the Titan humorist Rabelais, and his genius is undoubted. But he was in earnest in the duel, and he is now nursing his wound and perhaps wondering whether it has really served to wipe out the remembrance of Bauer's caustic review of Tristan de Leonois.

A dispatch from Detroit on Saturday drew a pathetic picture of an old and broken man applying at the Mayor's office for assistance. The man's name was John Finlayson. He said he was Margaret Mather's father, and when the Mayor's secretary suggested an appeal to his daughter for relief, he is said to have drawn himself up with pride, and answered:

"I don't want help from her. I'd sooner go without and starve, if need be."

As a matter of fact, Miss Mather gave her father pecuniary aid for years, until she found that the money with which she supplied him was used chiefly in intemperance. Then she offered to place him for life in a home where he would be guarded against his own enemy. He would not listen to this proposal.

Since then Miss Mather says that her father has written her abusive and threatening letters, and she has refused to hold further communication with him except through General Horatio C. King, her lawyer. Some time ago THE MIRROR received a letter of this description accusing the daughter of neglect.

QUARANTINES REMOVED—NO DETENTION TO TRAVEL SOUTH.

The Southern Railway announces that there is no detention in travel South on account of quarantines. The lines are all open, and tickets are now being sold to all points through New Orleans, Vicksburg and Memphis. The travel for the last week has been very heavy, extra equipment being required every day to accommodate the heavy traffic Southward. The Southern Railway Eastern Passenger Agent's Office is at 271 Broadway, New York, and is the headquarters in the metropolis for information regarding the Southern travel.

BERNARD OF BOMBAY.

Bernard of Bombay, a farce-comedy in three acts, by Alfred Fisher, the well-known actor, and rehearsed under his direction, was produced by the Irving Club, an amateur organization, at the Central Opera House Assembly Rooms last Saturday evening. The liberal applause which the play received probably arose from the fact that actors and audience were mutually acquainted. The faults of the farce overshadow its merits. Many of the situations are forced, and the plot is too frequently told by means of long asides and soliloquies, which cause the performance to drag and destroy all pretense of naturalness in action.

The chief character in the farce is Charles Boynton, who, while cycling on the day previous to that of the opening act, had run over Benjamin Bounder, an elderly gentleman. By the accounts in the papers he learns that the aforesaid Bounder was seriously injured, and that a warrant is out for the arrest of the cyclist. He resolves to escape from London, and chooses as his refuge Southampton, where he intends at the same time to meet his uncle, Bernard Boynton, of Bombay, who is returning to England. This uncle has forbidden his nephew to marry under penalty of disinheritance, which injunction the nephew has disobeyed. His wife, knowing of this, decides, without informing her husband, to go to meet the uncle, and by her woman's wiles win his affection, disclose her identity, and obtain forgiveness for her husband. It develops that Benjamin Bounder is an old friend of the uncle and also has gone to welcome him. The wife mistakes Bounder for the uncle, makes love to him, is discovered by her husband, and many complications ensue before matters are straightened out.

Alex T. Frank as Benjamin Bounder was a really entertaining farce-comedy old man. The others in the cast, no doubt, acted to the best of their ability, and more could not have been expected of them.

DRAMATISTS DINE SOTHERN.

The American Dramatists' Club gave a supper in honor of Edward H. Sothern at the Hotel Manhattan last Saturday night, which proved a very enjoyable affair. Bronson Howard presided with customary cleverness, and introduced the guest of the occasion in a very entertaining speech. In response to the usual toast, Mr. Sothern thanked the members of the Dramatists' Club for the honor they had done him, but begged to be excused from attempting to make a speech on the ground that speech-making was entirely out of his line, and whenever he attempted it he always felt sorry the next morning.

Off-hand speeches were made by Augustus Thomas, John E. Kellerd, Sydney Rosenfeld, Eugene W. Presbrey, N. C. Goodwin, Joseph I. C. Clarke, John Philip Sousa, J. H. Ryley, Milton Nobles, and others. Songs, recitations, and good stories were sandwiched between the speeches, and the festive gathering adjourned *sine die* just in time to go home to breakfast.

Among those who attended the supper, in addition to those already referred to, were Charles Barnard, Charles Bradley, Franklin Fyles, Charles Klein, Harry P. Munson, Edward A. Paulton, Richard A. Purdy, Lorrimer Stoddard, Charles T. Vincent, Charles Callahan, Theodore Burt Sayre, H. A. Du Souchet, Arthur Lewis, and many others.

LILLIPUTIANS IN A FRACAS.

Adolph Zink and Franz Ebert, the famous diminutive comedians, last week in Harlem with the Lilliputians, had a lively time of it during the first night of their uptown engagement, and displayed astonishing pugilistic prowess. The trouble occurred on Monday, when the little actors were on their way to the theatre. Near the stage door they were met by a crowd of gamins who passed several insulting remarks and finally pushed Ebert's big silk hat down over his head. The injured party passed on, but Zink was not inclined to accept the matter so easily. He valiantly took his friend's part against the crowd and both were in a fair way to be severely injured when the police arrived. No charge was made against the boys, as the Lilliputians were forced to go to their performance at once and had no time to visit the station house.

PROMETHEUS BOUND.

Æschylus' Prometheus Bound will be presented at an Empire Theatre matinee next April, for the first time in English. The paraphrase and the choruses have been written by George Parsons Lathrop, and the music has been composed by Edgar Stillman Kelley.

Franklin H. Sargent, so long identified with the performance of Greek plays in this country, will direct the production. There will be an orchestra of forty, under the direction of the composer, and a strong professional cast and chorus will be engaged.

The subscription list for this performance has been opened. Seats may be reserved on application to E. P. Stephenson, Room 145, Carnegie Hall.

ENGAGEMENTS.

Albert Hart, Nella Bergen, Christie MacDonald, Lillian Carlsmith, Frank Pollock, Harry Luckstone, and Melville Stewart for The Bride Elect, opening Dec. 29 at New Haven, with Ben Teal, stage-manager, and John McGhie, conductor.

E. W. Bromley, replacing Edd Redway in The French Maid.

C. Harry Kittredge with George W. Munroe.

Lillian Kemble, late ingenue with The Strange Adventures of Miss Brown, for the lead in The Wolves of New York. Corah Adams for character work in the same play.

Mildred Hyland and James A. Bliss have closed with Down the Slope to join Charles Cowles in A Country Merchant. George L. Kennedy has closed with Walker Whiteside to join Mr. Cowles.

W. J. Romain with the Independent Theatre company.

Florence Gerald, having closed with A Husband by Deputy, has joined the Music Hall Stock company, Buffalo, for a special engagement as Mrs. Seabrooke in Captain Swift. Miss Gerald has completed an adaptation of Mademoiselle de Belle-Isle, under the title of The Silver Key, which has been leased to two prominent stock companies.

Baby Lillian Spencer Sinnott for The Duke of York in Richard III. by Richard Mansfield.

John Shields, the Rube bicyclist, for the Dixey company.

Beresford Webb, for A Guilty Mother.

Anne Leonard, for the Brady Stock company, at Cincinnati.

Wash Melville, with Wilton Lackaye.

PROFESSIONAL DOINGS.

Ollie Lowe, a recent portrait of whom appears above, was the popular soubrette of the Odell Williams company in The Alderman. After a three weeks' rest and visit with friends in New Jersey, she has returned to the city. Having nothing especially desirable in view for the immediate future, like all ambitious Western girls who cannot consent to be idle for a day Miss Lowe, although already an accomplished vocalist, has taken up a course of study with the well-known instructor, Victor Stanley, with whose method she is quite delighted. It is small wonder, for in Miss Lowe Mr. Stanley declares that he has discovered a voice of rare beauty and strength, promising much for her in the future.

George R. Robinson is making a hit in heavies with the Agnott-Clifton company.

Louis Peters and Anne Harrington, of Superba, were married on Nov. 11, at Milwaukee. T. V. Smyth, on behalf of the working staff, presented handsome gifts to bride and groom.

Fred Werner and Clarence H. Burpree have rejoined the Shannon Comedy company.

D. W. Truss and Company will close the road tour of The Tarrytown Widow on Nov. 27, and will prepare for a New York city production of this comedy.

Jack Stanford has been quite ill with an attack of incipient pneumonia, but happily he has fully recovered, and will rejoin A Trip to Chinatown on Dec. 9 at Denver, as business-manager.

The Florence-Buckingham-Joyce Trio, including Mrs. Joyce, pianist; Janet Allen, violinist, and Agnes Mathilde Dressler, 'celliste, are arranging for concerts, musicales and receptions, after a successful Summer at Lake Placid.

The benefit for the Roman Catholic orphan asylums, held last Thursday at the Metropolitan Opera House, took in over $8,000 at two performances.

Jacob Litt has secured control of Chimmie Fadden, in which play Charles E. Grapewin will be featured.

J. S. Brinsley was injured last week by receiving in his face a charge of powder discharged by Sheridan Block from a pistol in The Heart of the Klondike at the Star.

Manager W. S. Butterfield has secured a new play for his stars, Burt Haverly and Laura Biggar, entitled A Close Call, and is arranging a coast trip to open March 1 in Chicago.

Garland Gaden will send out his comedy drama, The Young American, early in December, with Larua Gaden, supported by a strong company, including two special vaudeville features for which negotiations are pending.

Sadie Connolly, "the Irish Thrush," is a feature with McCarthy's Mishaps, having made a pronounced hit by her dive through an ordinary piano.

Lillian Kennedy opened at the Queen's Theatre in Montreal, Canada, on Nov. 1 to big business. Miss Kennedy is presenting The Deacon's Daughter this season, and making a hit in it.

Burton E. Emmett, business-manager of Secret Service, and May Churchill, of Sowing the Wind, were married recently in Chicago.

Leonora Guito played Marguerite Sylva's part in The French Maid at the Herald Square during Miss Sylva's indisposition last week.

Joseph Physioc has prepared new scenery for Andrew Mack's production of An Irish Gentleman.

Stanislaus G. De Soissons, of Boston, who has sued Nat C. Goodwin for a play manuscript, brought suit last week against Anna Boyd for $5,000 for a play called Mlle. Nicotte, alleging that it was written for Miss Boyd, who will not give it up.

William Parry will stage the tableaux of the Society of New England Women at the Metropolitan Opera House on Nov. 30.

Ten Chinese of The First Born company were not permitted to land when they arrived from England last week, because their papers were not made out properly. They were imprisoned on shipboard for a day.

Duncan B. Harrison, managing Digby Bell, is arranging for a production of Paul Potter's The Pacific Mail, a revised version of Tom Taylor's The Overland Route.

Adeline Mann, a New Orleans society girl, daughter of Colonel J. G. Mann, vice-president of the Mobile and Ohio R. R., is a promising member of the Adeline Stanhope-Wheatcroft Dramatic School this season. Her great-grandfather, Robert Morris, was the last signer of the Declaration of Independence.

Robert Dronet is playing a special engagement with the Buffalo Music Hall Stock company, ending Nov. 27. He will open at the new St. Louis Columbia Theatre on Christmas Day.

Victor Herbert's Twenty-second Regiment Band entertained a large audience Sunday evening at the Broadway. Marie Donvin was the soloist.

Ibos and Boudouresque, European tenor and bass, arrived from abroad on Sunday to join the Damrosch-Ellis Opera company.

Doré Davidson invites offers.

AT THE THEATRES.

Hoyt's—John Gabriel Borkman.

Play in four acts by Henrik Ibsen. Produced Nov. 18.

John Gabriel Borkman	E. J. Henley
Mrs. Gunhild Borkman	Maude Banks
Ehrhart Borkman	John Blair
Ella Rentheim	Ann Warrington
Mrs. Fanny Wilton	Carrie Keeler
Vilhelm Foldal	Albert Bruning
Frida Foldal	Dorothy Usher
Mrs. Borkman's Maid	Miss Parker

The Criterion Independent Theatre, promoted by the *Criterion*, and directed by an intelligent advisory committee, gave last Thursday afternoon, at Hoyt's Theatre, its first production, presenting before a large and deeply interested audience Henrik Ibsen's latest play, John Gabriel Borkman.

The play, which was seen on this occasion for the first time in America, was described at length in THE MIRROR when originally published abroad. Briefly sketched, it tells of Borkman's wretched life after serving a term for misappropriation of bank funds, squandered in mad greed of power. He has paced up and down his second floor room for eight long years, deluding himself in belief that men will see, some day, that he had done right and will come to ask his pardon.

Mrs. Borkman sits below through these eight years, listening to the steps overheard and railing at the man whose avarice has wrecked her life. Her sister, Ella Rentheim, an old sweetheart of Borkman's, strives to reconcile the unhappy pair, and seeks to possess herself of their son, Ehrhart, who does not find home cheerful. The two women quarrel about these measures with catlike ferocity. Borkman is dragged from his hiding place by his sister-in-law and is induced to make amicable advances to his wife, who ill-naturedly repulses him. Then Ehrhart enters to announce that he is going to run away with Mrs Wilton, a young *divorcée*, pretty but not well esteemed in society. The father is silent, the mother abusive. Ehrhart's charmer announces that she will take a neighbor's daughter along and so, if Ehrhart tires of one, there will be another. Then they go. The sound of departing sleigh-bells dies away without. Mrs. Borkman runs to the porch to call back her son, but throttles this motherly impulse, and vents her wrath upon Borkman, who is led out-of-doors for the first time in eight years by Ella Rentheim. The cold air overcomes Borkman while he is rehearsing his perennial avarice, and he drops dead. Mrs. Borkman and her sister join hands over the corpse.

Ibsen's play is a matchless work of dramatic construction, never faltering for an instant in intensity of interest, nor betraying a line failing to bear directly upon the story. The characters are drawn by a master hand, and the many situations are of superb strength. The dialogue—a matter often carelessly handled in translations—is for the most part admirable, although there were in last Thursday's performances occasional grave grammatical lapses. But these may have been the faults of the players. As for the story, it is at least unwholesome, abnormal, morbid, and repulsive. One felt genuine relief, upon emerging from the theatre, to find that the world still ran on in its careless old way—that men and women laughed and smiled, and God's air was good to breathe. The single ray of light shot into the oppressive gloom of Ibsen's play is brought by the character of Mrs. Wilton, of whom the lines tell us that she is very bad indeed. She alone took life light heartedly. She alone was cheerful, she alone was good to look upon. Her associates wallowed in a slough of despond, pessimism, wretchedness.

The play was mounted none too well, appropriate furniture hardly atoning for scenic shortcomings, but the promoters had done excellently well in the selection of players. E. J. Henley's impersonation of Borkman was scholarly, distinguished and impressive. Splendid power marked his strong scenes, and superb discretion the tense suppressed passages. His portrayal of the unhappy husband was a memorable achievement. Maude Banks gave a striking performance of the harsh, unforgiving, intolerant wife—a performance well conceived and well sustained. Ann Warrington was a capable Ella Rentheim, and Albert Bruning offered a capital study as a luckless old poet, borne down by sorrow and care, yet bearing all in calm, uncomplaining resignation.

Carrie Keeler scored a pronounced success by her delightful Mrs. Wilton, a charming picture presented with much taste, ingenuousness, and dash. John Blair was boisterous and clumsy as the uncomfortable Ehrhart, Dorothy Usher was quaintly pretty as the old poet's daughter, and Miss Parker was admirable as Mrs. Borkman's matter-of-fact maid.

A double quartette of strings, conducted by Nahan Franko, furnished captivating music. An incipient fire behind the scenes filled the house with smoke during the last act and brought about in the audience a restlessness which somewhat marred the parting effect of the play.

Manhattan—His Little Dodge.

Farce-comedy in three acts; taken from the French of Georges Feydeau and Maurice Hennequin by Justin Huntley McCarthy. Produced Nov. 22.

Sir Hercules Little	Harold Russell
The Honorable Mandeville Hobb	M. A. Kennedy
Senor Pollaby Petlos Y'Duarez	Henry Bergman
Brooks	Charles Sturgis
Candy	Sallie Berg
Lady Miranda Little	Mabel Amber

Preceded by

A CLOSE SHAVE.

Ebenezer Addleshaw	George W. Anson
Josiah Giggins	Charles H. Drew
Arabella Pettifer	Louise Hepner

After a few unconsecutive weeks of trying it on the American canine, Justin McCarthy's latest adaptation, His Little Dodge, was presented at the Manhattan Theatre last night in the presence of an audience that completely filled the house.

There was a sort of half uncertainty hanging over the place, and an air of worry on many faces that argued against the smoothness with which the performance went. In the first place, a French-English comedy is apt to be so thoroughly neutralized by the time it reaches America that no one can tell what it ever was, and both management and house knew this. Then dark hints as to the moral status of Mr. Rice's production had a share in the general uneasiness of a crowd that had been let into the family affairs of Miss Francis of Yale so deeply that there was still a lingering dread of the gentleman whose home life was of such a nature that he was obliged to practice a Little Dodge. Really, they were both right and wrong. The piece was evidently a picking from the French, and would have been appreciated as such, even had the announcement not been made on the programme. It has all the light airiness of the pastry of that nation, and sits even less heavily on the stomach. Here and there bits of a rather suggestive nature are put into the covering but unless the hearer, like Jack Horner, wishes to put his thumb deep into the mixture, there is no need of the bad plum being discovered. If so much of the spiced fruit has already been removed that the tart is flat and doughy in places it is the result of a laudable effort to cater to the American palate rather than a great fault in the making. At all events, as has been said, the piece digests well.

As a matter of prosaic fact His Little Dodge is delightfully new, slightly exhilirating and mildly and pleasingly funny, with an occasional burst of speed that often brings the audience to uproarious laughter. It is just as good as and a little better than anything that has preceded it, and has besides the decided merits of novelty, unconventionality and ingenuity. Further, it wastes no time in beating about the bush, but goes directly to the point with a rush. There is no padding and less drawing out. As a result, there are no long, wearisome, useless parts, and the six people employed are as much of a relief to the audience as the salary list must be to the management.

The plot of the piece is simple, and as well and neatly built up as it is new. The author has been the first to see the farcical qualities of hypnotism and to work on the subject. Sir Hercules Little has been for some time closely tied down by an exacting wife, and, unable to get from under his own desire for pleasure, he finally resorts to the method of hypnotizing her when he goes out. During one of his jaunts the friend to whom he has confided his secret, and who is also an old lover of the wife's, comes in, awakens Mrs. Little, and proceeds to make desperate love to her. Sir Hercules also gets into trouble with the husband of his inamorata, and, between this, his jealousy of his own wife and vain attempts to locate her sweetheart, together with her suspicion of him, he has a merry time of it. Plenty of real humor is abstracted from this plot, and so many bright situations that the piece cannot but be of the kind where one laughs and then goes home and admires what he has laughed at. The cast is good. Michael Kennedy, as the husband, is always up to the part and sometimes a little above it. His humor is broad and irresistible. Mabel Amber gave a pleasing tone to the role of the jealous wife and put real character work in her business, while Sallie Berg, though tame and as flat as stale beer in the part of the maid, served as a good feeder. Henry Bergman, the Cuban of Lost, Strayed or Stolen, who was in the original American production of the piece, shows considerable fire in lines that have evidently been remodeled to suit his personality. Harold Russell and Charles Sturgis are clever actors who appear well.

His Little Dodge was preceded by A Close Shave, a bright little curtain-raiser written especially for this production by George Day and Edward Jones. It is, if possible, even more unique than the other and, if occasionally puerile, it is always comic. The programme calls it a "musical farce." As a matter of fact, it is a broad burlesque on the modern comic opera, much on the order of Bret Harte's imitation novels. The music is remarkably catchy, and the cast good.

Academy—The White Heather.

Melodrama in four acts by Cecil Raleigh and Henry Hamilton. Produced Nov. 22.

Lady Janet Maclintock	Rose Coghlan
Marion Hume	Amelia Bingham
Lady Mollie Fanshaw	Olive May
Lady Hermonie de Vaux	Madeline Bouton
The Honorable Blanche Rossiter	Alice Arnold
Donald	Gray Scott
Lady Lumley	Rose Hubbard
Mrs. Andrews	Annie Adams
Lord Angus Cameron	Francis Carlyle
Edgar Trefusis	Robert Cotton
Captain Alec Maclintock	Miller Kent
Dick Beach	Richard Bennett
James Hume	Harry Harwood
Captain Dewar Gay	Lewis Baker
Horace Saxonby	Morgan E. Coleman
Jack Sadler	John F. Cook
The Duke of Shetland	Frank Burbeck
Jackson	P. A. Nannery
Dr. Blake	Robert Jenkins
Mr. Craven	Douglas Lloyd
Hudson	E. Y. Backus
Turner	George Shaffer
Max Leclare	Herman Klein
William Smart	Charles Gibson

It is a curious transition from The Old Homestead to The White Heather, the former being one of the best plays of its kind ever presented to an American audience, while the latter is the usual stereotyped Strand melodrama that appeals with thrilling results to the shopkeepers and working classes in general among London theatregoers.

The White Heather owes its authorship to Cecil Raleigh and Henry Hamilton, the authors of The Sporting Duchess, and the piece was originally produced in London at the Drury Lane Theatre about a month ago.

It would be difficult to make a concise statement in regard to the plot of the play, or at least in regard to what was intended to serve as a plot, to judge from the performance of The White Heather at the Academy of Music last evening. There were scenes in plenty, but what relation they bore to each other was not always apparent. As a kaleidoscopic entertainment the performance may have accomplished its object, but as a dramatic production it scarcely deserves serious criticism.

Like all well regulated machine-made melodramas, it contains the usual quota of long suffering but ultimately triumphant virtue, while villainy, which has everything its own way through the entire scenic panorama, is completely frustrated just before the final curtain. There is a dime-novel nobleman, Lord Angus Cameron, who marries Marion Hume, the daughter of James Hume, once a Scotch "gillie," but afterward a member of the Stock Exchange. An ordinary marriage would not do in melodrama, so the couple are supposed to be wedded on board his lordship's yacht, *The White Heather*, before the play opens. The yacht has gone to the bottom of the sea, and a sailor, Hudson by name, the only witness to the marriage contract, has disappeared in some other direction. The marriage seems to have been kept secret, for from what could be gathered from the incoherent jumbling of incidents, Lord Angus gets himself into a peck of trouble because he denies that the marriage has ever taken place. This dastardly conduct on his part is prompted by a desire to marry the wealthy Lady Hermonie de Vaux.

When Marion brings suit against Lord Angus, he ruins her father on the Stock Exchange, but Marion's case is taken up by Lady Jane Maclintock. Then his lordship gets desperate. It seems that a certain Captain Alec Maclintock has long been in love with the fair Marion. Alec knows that a record of the marriage has been made in the log book of *The White Heather*. All this leads up to the sensational scene of the melodrama. Lord Angus and Alec both resolve to secure the log book. His lordship manages to silence Hudson when he turns up, and reaches the wreck of *The White Heather* before his rival. As he is unable to secure a professional diver, he does a little diving on his own account. Alec, however, sends Dick Beach, another of Marion's admirers, after his lordship; and they have a lively time of it at the bottom of the sea. Dick deprives Lord Angus of the cherished log book, and is duly stabbed, whereupon Dick punctures his lordship's air pipe, presumably not being able to reach his windpipe. At all events, the noble lord is drowned or asphyxiated, or something. The log book record establishes everything in regard to the plot that the audience knew from the start, and the devoted Alec is thus enabled to settle down to matrimonial serenity with the fair Marion without any immediate prospect of further melodramatic trouble.

There were twelve scenes in all, including the interior of the London Stock Exchange, Battersea Park, Boalter's Lock on the Thames, a scene of the Scotch coast, and the sensational submarine scene, picturesquely described on the programme as "The Waters Under the Earth." The final scene was that of a fancy dress ball at Shetland House, and the costumes worn at the ball are said to have been copied from those used in the Drury Lane production.

The cast comprised many competent performers who struggled hard to infuse some degree of realism into the absurd, melodramatic dialogue supplied by the authors. Rose Coghlan as Lady Janet Maclintock, Amelia Bingham as Marion Hume, Olive May as Lady Mollie Fanshaw, Madeline Bouton as Lady Hermonie de Vaux, Francis Carlyle as Lord Angus Cameron, Robert Cotton as Edgar Trefusis, Miller Kent as Captain Alec Maclintock, E. Y. Backus as Hudson, Richard Bennett as Dick Beach, Frank Burbeck as the Duke of Shetland, and Harry Harwood as James Hume, all made the most of their respective roles. The large supporting company were occasionally in evidence when the *dramatis personæ* didn't happen to interfere with the moving scenery.

Fifth Avenue—King Richard III.

An immense audience assembled last evening at the Fifth Avenue Theatre to applaud Richard Mansfield's revival of Shakespeare's tragedy, King Richard III. There were but a few vacant chairs downstairs and in the balcony, while so great was the rush upon the gallery that many of Mr. Mansfield's humbler admirers were turned away. The play was presented last evening in the same form as when first given here by Mr. Mansfield last season at the Garden Theatre, when a review was printed in THE MIRROR.

Mr. Mansfield's Richard, like every other of his many differing roles, is the evident product of great care and studious thought. Scholars may vary in opinion upon its merits or its faults, yet they can only agree as to its intelligence, its force, and its distinction. Certain it is that the actor's familiar mannerisms are almost forgotten so well do they fit into the strange character of Richard, and equally true it is that few, if any, of living American players would care to give to a similar revival such a splendid mounting and such a capital cast.

Beatrice Cameron as Lady Anne, A. G. Andrews as King Henry IV. Arthur Forrest as Buckingham, Francis Kingdon as Richmond, Thomas Hunter as Stanley, William Griffith as the Lord Mayor, Olive Oliver as Queen Elizabeth, and Minna Monk as the Duchess of York were all well cast and won deserved applause. Lottie Briscoe and Lillian Sinnott were exceptionally clever as the Prince of Wales and the Duke of York. The many beautiful stage pictures and the small army of supernumeraries were heartily recognized.

This evening Mr. Mansfield will present Prince Karl; to-morrow, The Merchant of Venice; Thursday matinee, The Devil's Disciple; Thursday evening and Saturday matinee, Beau Brummell; Friday, A Parisian Romance, and Saturday evening, Dr. Jekyll and Mr. Hyde.

Grand—What Happened to Jones.

George H. Broadhurst's roaring farce, What Happened to Jones, after a week's absence returned to town last night, and opened at the Grand Opera House for a week.

The cast has not been changed since the play left Broadway, and it could not be improved upon. George C. Boniface, Jr., George Ober, Reuben Fax, Anna Belmont, Kathryn Osterman, and the rest of the company again made individual hits, and brought out all the merriment in the lines and situations.

The audience last night enjoyed the farce immensely, and all the clever lines were appreciated thoroughly. A greater laughing success than What Happened to Jones hasn't been seen in many a day, and with such excellent interpreters it is sure to be a winner everywhere.

At Other Houses.

BIJOU.—The Swell Miss Fitzwell, impersonated by May Irwin, continues to lead a chorus of laughs.

BROADWAY.—Only two weeks more is the announcement made for Frank Daniels and The Idol's Eye.

HERALD SQUARE.—The French Maid is as charming as ever, and drawing as largely.

STAR.—The Heart of the Klondyke promises to be good for several weeks yet.

IRVING PLACE.—The Cooing Dove has made the hit of the season at this theatre.

DALY'S.—The Geisha management has had to bring out the Standing Room Only sign frequently of late.

MURRAY HILL.—East Lynne is being repeated by special request this week.

THIRD AVENUE.—The Girl I Left Behind Me was ushered in here, and met by a large audience.

PEOPLE'S.—The Cherry Pickers is the bill for the week.

CASINO.—1999 is running well at this house, having been greatly improved since its first production.

At other theatres these bills are announced: Empire, A Marriage of Convenience; Hoyt's, A Stranger in New York; Fourteenth Street, Cumberland '61; Knickerbocker, Nat C. Goodwin in An American Citizen; Wallack's, Julia Arthur in A Lady of Quality; Garrick, Maude Adams in The Little Minister; Garden, Dixey the Magician; Harlem Opera House, The Girl from Paris; Columbia, Primrose and West.

TO PRODUCE ERMINIE.

The Castle Square Opera company, with an entire new organization, similar to the company now so popular at the Grand Opera House, Philadelphia, will open at the Great Northern Theatre, Chicago, on Nov. 29, with a spectacular production of Erminie. Henry W. Savage and George Kingsbury are now in Chicago preparing for the opening.

MRS. FISKE IN PITTSBURG.

Mrs. Fiske and her company played Tess of the D'Urbervilles last week at the Bijou Theatre in Pittsburg. The prices were advanced to the first-class scale, and the theatre was crowded at every performance by the best class of playgoers. On several nights people were turned away. At the matinee Saturday all available extra space in the auditorium was filled with camp-chairs, and the orchestra was taken out to make room for seats. Mrs. Fiske's receipts were the largest of any attraction that has appeared in Pittsburg this season. Next week Mrs. Fiske will play at the Pike Opera House in Cincinnati at first-class prices.

THE GEISHA WAR ENDED.

The famous Geisha war is at last over, and the world will wag on with Mark Smith's production and Augustin Daly's in one groove and without a clash. After some months of trouble, endless advertising and unlimited suits overtures were made to the New York manager last week that induced him to part with the rights, so that Mark Smith may now take The Geisha to any city in this country except New York, Philadelphia and one or two others. Mr. Daly's production goes to Washington next week.

REFLECTIONS.

Shamus O'Brien will be revived at the Star after the run of The Heart of the Klondike, with Payne Clarke and Frank Rushworth in the cast.

The recent portrait of May Irwin in THE MIRROR was made from a photograph by Elmer Chickering, of Boston.

Viola Bancroft was taken suddenly ill in Brooklyn on Monday night of last week, and was unable to appear during the balance of the week in On the Bowery.

The Baltimore and Ohio road carried on Nov. 14 seventeen theatrical companies, comprising 366 persons, out of Chicago.

The Dannreuther Quartette gave its first concert on Nov. 18 at Chickering Hall. They were assisted by Messrs. Ehrke, Altschuler, Hade Leifelo, and Zwintcher.

The St. Cecilia Trio gave its initial performance at 12 East Thirtieth Street Wednesday.

The Irving Club gave a dramatic entertainment and reception at the Central Opera House Saturday night.

Willis Granger and Selma Herman have resigned from the Brady Stock company at Cincinnati.

Bessie Tyree is ill, and will not appear in The Princess and the Butterfly this evening.

Charles Dickson has resigned from the cast of Lost, Strayed or Stolen, and will soon leave San Francisco for the East.

W. J. Ashley has left the Murray Hill Stock company to play Pierre in The Two Orphans with Kate Claxton.

Max Bleiman, manager of the Herald Square Theatre, was kicked by a horse at the sale by the American Horse Exchange yesterday afternoon, but was not seriously injured.

Grace Sherwood, Matt Alexander, and Bob Watson have closed with Gayest Manhattan.

The managers of Cincinnati have offered a testimonial to Colonel Al. Thayer. It will occur at the Grand Opera House in that city on Dec. 10.

Harold Roorbach has published in this city a new three-act farcical comedy, What's Next? by Bob Watts. It is a capital, bright play, with a strong soubrette lead and other excellent roles, admirably adapted for the uses of clever amateurs.

Catherine Fisher attempted suicide last Friday in this city by swallowing carbolic acid. She was removed to Bellevue Hospital.

Warren W. Ashley retired from The Heart of Chicago (Northern) last Saturday.

Max Eugene will not appear with the Boston Lyric Opera company at the Garden Theatre on Dec. 13 in English opera. He will sail to-day for Germany to sing there in German opera.

The Christmas MIRROR this year will eclipse all the others. A wealth of attractive pictorial and literary features is assured. Advertisers are notified that the forms will soon close, and advertising copy should be forwarded at once.

The Le Roy Stock company, a popular priced repertoire organization, after being out on the road for a season of three days, closed at New Canaan, Conn., last week. E. M. Le Roy, the manager, and his wife, left for parts unknown with what funds had been received, throwing the rest of the company on the tender mercies of hotel keepers and railway officials.

George Becks will return to the stage, after an absence of seven years, to join Kate Claxton to play the Doctor in The Two Orphans. Mr. Becks last appeared in the original cast of Dr. Bill at the Garden Theatre.

1999 will close at the Casino on Dec. 13 and take the road. The Telephone Girl will follow at the Casino.

The Broadway Theatre Stock company, of Denver, will close on Saturday. The company is presenting Carmen this week.

The benefit to John L. Vincent has been definitely arranged to occur on Dec. 16 at the Manhattan Theatre.

Pauline Train is lying ill in a hospital in Philadelphia. She hurt her back while playing with The City of New York in Washington, and an abscess formed at the base of the spine. When last heard from her situation was not considerd dangerous.

Mabel Francis Olney has just recovered from a long and serious illness, and is convalescing in Chicago. Her production of A Regular Scorcher has been postponed until next season.

A WELL-EARNED SUCCESS.

James R. Waite is meeting with great success in New England in the presentation of high class drama at popular prices. The local press of the cities where the Eastern company has played unqualifiedly pronounce the productions as equal to those of any former company at any price. The acting, company, scenery and calcium effects are all that could be desired. The performances of The Wife, The Charity Ball, Men and Women, as well as A Social Highwayman, are attended by the very swellest portion of the amusement public, and they seem glad to be able to secure so much for so little money. Mr Waite has added Lost Paradise to his repertoire for the rest of the season, as there is a demand for this famous play, notwithstanding the fact that he played it last season in the same cities. The Western company has just finished a two weeks' stand at Wilmington, Del., playing the same repertoire of plays to an immense business, many of the nights being entirely sold out in advance. Waite's Comic Opera company is doing a fine business in New England and winning good opinions from press and public.

MIRROR INTERVIEWS.

FRANK C. BANGS.

Frank C. Bangs is the only surviving member of the famous Shakespearean quartette, Booth, Davenport, Barrett, and Bangs. It is a singular fact that Virginia, which has supplied this country with eminent men in nearly every other profession, has only one eminent actor on her roll of honor. Hence the Mayor of Lynchburg some years ago crowned Mr. Bangs the representative actor of the State.

At the request of a MIRROR representative, Mr. Bangs outlined his career as follows: "I was born in Alexandria, Virginia, in 1833, which makes me sixty-four years old, but I assure you, sir, that I don't feel a day older than when I was forty. Indeed, it is hard for me to realize that I have been on the stage over forty-five years."

"Where did you make your debut?"

"My first stage appearance was at the Old National Theatre in Washington, in September, 1851. I was engaged by E. A. Marshall, who managed the theatre, for general utility work at $6 a week, but before the end of the season I was advanced to the position of second walking gentleman, and my salary was increased to $18. All the great stars of the day appeared at the Old National at that time—Edwin Forrest, Susan and Kate Denin, Charlotte Cushman, Julia Dean, Mrs. Mowatt, James H. Hackett, Eliza Logan, and many others. My initial effort as an actor was in pantomime with the Ravel Troupe. They played a piece called The Miller and His Men, and I played the lover."

"How did you come to adopt acting as a profession."

"When I was about twelve years of age my folks moved to Washington, where I was sent to school. Soon after we began to live in Washington the great actor, Junius Brutus Booth, played an engagement there, and his acting aroused my boyish ambition to emulate him in his tragic roles. Half a dozen years later I prevailed upon E. A. Marshall to give me a start. I remained at the Old National for two seasons. By the way, Marshall was one of the leading managers of the day. Besides the Old National, he controlled theatres in New York and Philadelphia. And how do you think he wound up his theatrical career?"

"In poverty?"

"No, not exacly in poverty, but almost as pitiable for a manager who had held his prominent position. When he died he was keeping the wolf from his door by filling the post of gallery doorkeeper at the Walnut Street Theatre in Philadelphia."

"Where did you act after leaving Washington?"

"I was engaged as first walking gentleman at Ford's Theatre in Baltimore, where I remained two seasons. The second season I began in juvenile roles, and was shortly afterward appointed leading juvenile to act such roles as Romeo, Claude Melnotte, and so forth. It was hard work to be a member of a stock company in those days, and the salaries were not in keeping with the work required. At Ford's I received $25 a week the first season, and my salary was advanced to $30 the second season. During my early stock experience, I often acted three and four parts a week, and sometimes five and six. Many and many a time have I had to study a part all night in order to memorize my lines for rehearsal on the day following. I tell you, sir, acting was no sinecure during the early part of my career, but the severe schooling of stock companies turned out actors and actresses who were well grounded in the technique of acting before they presumed to enter upon a stellar career."

"How long did you continue to fill engagements with stock companies?"

"Till the breaking out of the war. From Ford's I became a member of the Greene Street Theatre in Albany. The second season there I became the leading man of the company at $40 a week. You see they paid no fancy salaries at that period. Since then I have often received $300 a week as leading man. In several instances I have actually been paid $1,500 a week, which meant, of course, that I was only nominally a salaried leading man, but in reality filled the place of a star. After leaving Albany I filled two or three engagements in Washington, Baltimore, and Richmond, and was then engaged through the influence of Joseph Jefferson for Laura Keene's Theatre in New York, where I remained during the season of 1858-59. My next engagement was at Wallack's Theatre, where I shared the juvenile business with Lester Wallack. The last acting I did before the breaking out of the war was as Jacob McCloskey, in the Octoroon."

"You served through the war, I believe?"

"Yes; I served in the Third Virginia, until I was taken prisoner at Hilton's Head, the last year of the war. When peace was declared I naturally returned to my profession as a means of gaining a living, but I met with serious obstacles at the outset."

"In what way?"

"Well, feeling ran very high after the war, and there was considerable antagonism to my acting in a Northern theatre because I had served in the Confederate army. Grover and Hess engaged me as a stock star for the National Theatre in Washington. Before I made my reappearance the local press entered upon a discussion in regard to the propriety of my engagement. The *Globe* and the *National Intelligencer* were in my favor, while the *Star* and the *Republican* were bitterly opposed to me. In addition to the opposition of those papers I received all sorts of incendiary letters, threatening me with bodily harm if I presumed to appear in Washington. However, I was sustained by army and navy officers, several members of the Cabinet and by General Grant, as I had taken the oath of allegiance, and was entitled as much as any other citizen of the United States to earn my living in my chosen vocation. I had strong support from the boys in blue, while the majority of my antagonists had never smelt gunpowder. The opening night I appeared as William Tell, the Swiss rebel. On my first entrance I was both hissed and applauded in a most furious manner. When my adherents stopped applauding, my opponents started to hiss, and the hisses and applause alternated all through the performance. General Ord had taken the precaution to provide the theatre with a strong military guard in order to prevent a riot. This state of affairs continued for three months. The hissing and applauding continued night after night, and the business was unusually good, but it was an awful strain on my self-control to submit to all the hissing I received simply because I had done what I believed to be my duty in joining a regiment of my native State. During the fourth month of the season the managers put on Rosedale for a week, and I was cast as Elliot Grey. Nothing unusual occurred until Friday night. It happened that one of the boxes was occupied by General Grant and his son, Fred, who was then quite a youngster. Now bear in mind that up to that time I had not uttered a single word from the stage in my defense, as the hissing was invariably drowned by the applause. On that particular evening, before I had spoken a line of my part, a big mouthed, coarse looking fellow sitting immediately behind the orchestra rail began hissing for all he was worth. So long as I didn't know exactly who in the audience was hissing, I had been able to control myself, but to see a coarse brute of a man hissing me to my very face, so to speak, was more than I could bear. I excused myself to my fellow actors on the stage, and walked to the footlights. The hissing ceased instantly, and the silence that ensued seemed like the hush of death. Looking the fellow straight in the eye, I said: 'Sir, I wouldn't have your heart in my bosom for all the wealth of the Indies.' That little speech put an end to all my trouble. General Grant was the first to applaud and the audience following suit broke out into the most tempestuous applause I have ever heard in the whole course of my career. It seemed to me as if the fellow who had hissed me was hustled out in sections. The temper of the audience was such that they tore his garments into shreds before they sent him flying into the street. Two other fellows who had hissed in the gallery met with similar treatment. Then the performance progressed without further disturbance. That was the last time I was ever hissed. The *Star* and the *Republican* changed their tone toward me the next day, and opposition of every description ceased for the rest of the season."

"You say you were engaged as a stock star. Do you mean that you were featured throughout the season?"

"I mean that I was starred whenever the company appeared in a play on its own account. Whenever traveling stars came to the National Theatre they were supported by the stock company of which I then became the leading man. After acting for some time, alternately in Washington and Baltimore, I went to New York to play the leading heavy in the production of After Dark at Niblo's. While the play was in rehearsal, George Jamison, who was cast for the part of Old Tom, was run over and killed by a railroad train, and I was transferred to the role of Old Tom. That was my first hit in New York. The piece ran for three months, one of the earliest long runs of the New York stage. Jarrett and Palmer put Julius Cæsar in rehearsal to follow After Dark, and I was cast for Marc Antony. Just at that time Walter Montgomery made his first appearance, and Harry Palmer, without consulting me in the matter, engaged him to act Marc Antony, and shifted me to the role of Julius Cæsar. I considered this an outrage, considering that my impersonation of Old Tom had aided materially in the success of After Dark. Accordingly I left the stage out of pique at Harry Palmer's conduct, and vowed I would never return to it until I was invited to a leading position in the best stock company in America."

"And did you carry out your resolution?"

"Indeed I did, sir. For two years I taught the art of reading and oratory at Philadelphia, which was my home at that time. I also coached local dramatic societies, gave a course of lectures on Mental Philosophy, and Readings from the Dramatists and Poets. I continued my work in that line until Edwin Booth invited me to join him at his theatre as leading man. That was in 1870 or 1871. The following season I was cast for Marc Antony in the production of Julius Cæsar. Edwin Booth appeared as Brutus and Lawrence Barrett as Cassius. No pains or expense were spared to make the scenic effects, the costumes and the properties historically correct, and the press was very enthusiastic over the entire production. It ran for four months to crowded houses."

"Your delivery of Marc Antony's oration over Cæsar's body made a tremendous hit, didn't it?"

"Well, it certainly evoked a great deal of applause. Edwin Booth was a great Brutus, and Lawrence Barrett was peculiarly suited to the role of Cassius. We were frequently referred to at the time as the 'Three b's.' In September, 1874, I began a starring tour in The Soldier's Trust, dramatized from a French play called Le Vieux Corporal. It was written for Frederic LeMaitre, after he was well on in years, in order to enable him to save his voice. As a matter of fact the strain upon his nerves from the pantomimic action required on the part of the old corporal resulted in breaking him down and caused his death. At the end of the second act the corporal is struck dumb, and he does not recover his speech until just before the fall of the curtain. I found in my own case that in order to act in pantomime I had to learn by heart the lines that the dumb corporal was supposed to convey in pantomime. The strain of refraining from speaking those lines was fearful. At the end of the second act the corporal is accused of theft, and the blow of this false accusation strikes him dumb. I had been starring in the piece about three months, when one night, as I was drawing myself up to my full height to denounce the accuser of the old corporal, I broke the gastrocnemis muscle of my leg, and fell on the stage as if shot. I was playing at the Euclid Avenue Opera House in Cleveland and was carried home to the hotel on a stretcher by various members of the audience, and I shall never forget the kindness with which I was treated generally by the Cleveland people on that occasion. As soon as I was able to be removed I was taken to Philadelphia, where I was laid up for a whole year."

"And where did you resume acting?"

"I had the satisfaction of being invited by Jarrett and Palmer to play Marc Antony, the very role which they had taken away from me a few years previously. Accordingly I appeared as Marc Antony in their elaborate production of Julius Cæsar at Booth's Theatre, in 1875. E. L. Davenport played Brutus, Lawrence Barrett played Cassius, and Milnes Levick was cast for Julius Cæsar. In 1876 I appeared in the title-role of Sardanapalus at Booth's Theatre. The following year I starred through the Southern States as Shylock, Virginius, and Marc Antony. After the success of The Silver King at Wallack's Theatre, New York, I was engaged to head a road company in that play. The second season of my appearance in The Silver King was my own venture, and owing to the fact that I met with reverses in that venture I accepted a salaried engagement to act John Trebelow in The Banker's Daughter at the Union Square Theatre, New York, and subsequently act the same role on the road."

"But you resumed starring again for a while, didn't you?"

"Yes; I starred in Davenport's play, St. Marc, or the Soldier of Fortune, and afterward in Michael Strogoff. After that I played James Ralston in Jim the Penman for a season and Colonel Preston in Alabama for three seasons on the road. Subsequently I was with the Jefferson-Florence combination, appearing as Lord Duberly in The Heir-at-Law and Sir Anthony Absolute in The Rivals. The last engagement I filled was as Colonel Ransome in the recent production of A Southern Romance at the Fifth Avenue Theatre, New York."

"I see that you are now teaching the art of acting, with headquarters at the Sturtevant House."

"Yes; I've made this move because I'm tired of traveling with road companies, and wish to enjoy some sort of domestic comfort. But please emphasize that I have not retired from the stage. I am capable of doing as hard and exacting work as I have done at any time during my career. I'm always open to accept an engagement in any new production in New York city. I shall never permanently retire from the stage, for it is my great love for the art of acting that has sustained me in the many trying vicissitudes of my extensive career on the American stage."

THE AMATEUR PIRATES OF HACKENSACK.

The glad New Jersey town of Hackensack, famed alike in song and story, has blossomed out as a retreat of amateur play pirates. Last Wednesday evening they presented at the local opera house the time-honored farce, Mixed Pickles, and for perhaps the first time in the history of that play it made an unexpected score by shocking the conservative denizens of the meadowland beyond the Palisades. So prodigious was the shock that news of it reached even unto this devoted city, and came to the ears of Doctor Sayre, who runs a drug store in Sixth Avenue, and who, besides being the author of Mixed Pickles, is the father of Theodore Burt Sayre, another dramatist of no mean calibre. Doctor Sayre had given no permit for a production of his play at Hackensack, and he is considering the institution of legal processes for the recovery of his rightful royalty. The Doctor, at the same time, is vastly amused by the Hackensack discovery of immoral tendencies in his farce, which has been played for many years by professionals and amateurs without provoking heretofore a single charge of impropriety.

STATEMENTS ABOUT HUMAN HEARTS.

Hal Reid writes from Charlotte, N. C., to deny the report that his play, Human Hearts, closed in Washington. He says that there was an effort on the part of seven members of the company to crowd him and his manager out, but that the attempt was frustrated. Four suits brought against Mr. Reid, he says, were won by him, and an effort to attach the scenery ended in the would-be attaches having to pay $50 costs.

The members of the company were discharged in a body, according to Mr. Reid, and six one-night stands canceled in order to rehearse new ones. The company, Mr. Reid says, is now in the South with all the original scenery and properties.

William H. Smedley, on the other hand, says to THE MIRROR: "The Human Hearts company was turned over to the members by Joseph Cavin, the manager, to see if they could get some of the salary due them. The company appointed John Germon and myself managers for them, and it was in that capacity we closed the company."

AUGUSTIN DALY'S SEASON.

Augustin Daly announces that he will open his regular dramatic season on Monday evening next with The Taming of the Shrew. Ada Rehan will be the Katherine, Mrs. Gilbert will be seen as Curtis, Mr. Richman as the Lord, George Clarke as Petruchio, Sidney Herbert as Hortensio, Hobart Bosworth as the Tailor, and Joseph Herbert will make his New York debut in Mr. Daly's company as Tranio.

Following this, Number Nine, or the Lady of Ostende, will be produced. It is an adaptation by F. C. Burnand from the German of Oscar Blumenthal and Gustave Kadelberg. There will be many first appearances, notably those of Lettice Fairfax, Irene Perry, Cyril Scott, and James F. Powers of the theatre's regular dramatic company.

Further plans include a new play based upon the modern woman in which Miss Rehan will originate a rural character role, and The Merchant of Venice with the same actress as Portia.

THE PEG WOFFINGTON AFFAIR.

Manager A. H. Woodhull, of the Manhattan Theatre, was threatened last week with many and sundry legal processes because he decided to play this week at his house the new farce, His Little Dodge, instead of the Camille D'Arville Opera company in Peg Woffington, which had collapsed on Nov. 13 at Philadelphia. Miss D'Arville and her managers appeared confident that her company might be brought together for the New York engagement, in spite of the facts that a costumer had captured the dresses; that trunks had been held in Philadelphia on account of unpaid board bills; and that the chorus people had retained a lawyer to bring suit for salaries due. Then Harry B. Smith, librettist of Peg Woffington, cleared Manager Woodhull's path by getting out an injunction to restrain a production at the Manhattan.

COLONEL INGERSOLL'S LECTURES.

During the months of March and April Colonel Robert G. Ingersoll will deliver a few lectures. Colonel Ingersoll's tours are now under the sole management of C. P. Farrell, whose address is 230 Madison Avenue, New York. Managers of theatres wishing to book Colonel Ingersoll should address Mr. Farrell.

"What's Next?" a rattling farce-comedy in 3 acts, by Bob Watt, is published by Harold Roorbach, Theatrical Bookseller, 132 Nassau St., New York. Price 25 cents, postpaid. *No Royalty. Catalogue of Plays free for the asking.*

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GOSSIP OF THE TOWN.

Walter Loftus is no longer connected with Eight Bells.

The engagement of Bert Dasher to marry Affie Warner is announced.

Maude Winter is being entertained by friends in Boston, and is enjoying herself greatly in that city. She is the guest there of Anna Eva Fay.

The Roasters' Beefsteak Club will attend The French Maid at the Herald Square on Saturday night. The house will be decorated in their honor. After the theatre the club will give a dinner in honor of Charles Bigelow in their rooms in the Broadway Theatre Building.

Maxine Elliott and Isabel Irving were the guests of honor at the social afternoon in the Professional Woman's League yesterday.

Manager A. Y. Pearson, of the Burbank Theatre, Los Angeles, Cal., wrote recently to the Miner Lithograph Company for samples of paper for Joseph Arthur's play, Blue Jeans. This information was conveyed to Mr. Arthur, who has instructed his lawyers to enjoin a production of Blue Jeans if attempted at the Burbank, no rights having been given for such production.

A. W. Campbell, who is no longer with the Colonial Opera company, will soon go out with a company of his own.

Charlotte Lambert, who played Lady Constance in The Geisha, returned to New York seriously ill several weeks ago, and has been confined to her home ever since. She is now convalescent.

B. S. Mears and Eda Mauley were entertained by friends while in Aberdeen, S. D., and spent a most enjoyable time in that place.

Maude Odell will originate one of the leading roles of Joseph Arthur's new drama, The Salt of the Earth. Miss Odell has for a number of years been with the Lyceum Theatre, and has made several pronounced hits, chief among them one in The Prisoner of Zenda.

J. Ardma Donaghey gave a recital at 365 Fifth Avenue on Friday evening. He was assisted by Carrie Roma, Mrs. Frank Lealie, Mrs. Crandall, Harry Mather, and J. Francis Queen.

Dora Escott, leader of music with The Sign of the Cross, who will shortly leave to join the Damrosch Opera company, was tendered a dinner by her friends in the former company in Washington last Tuesday. After the dinner she was presented with a specially designed souvenir spoon by friends.

William Fredricks, a well-known tenor and member of the Arion Society, was on Saturday committed to the State Insane Asylum in King's Park. He lived with his family in Astoria, and had been behaving so strangely of late that he was sent to the Queen's County jail for examination.

A prominent star called at William Hepner's wig making establishment one day last week, and, meeting the proprietor himself, said: "I am very glad that you have opened a place in New York. You should have done so years ago, because this is the only real headquarters of the theatrical business. As you know, I have always sent to you for my wigs, but at times it has been a great inconvenience. I would not have known that you were here but for the notice in THE MIRROR. I always read THE MIRROR, as it is the only paper that really gives the theatrical news."

John P. Slocum's reports of the pecuniary and artistic success of De Koven and Smith's new opera, The Highwayman, are tinged with the prismatic hues of an early April rainbow. Mr. Slocum says that he is violating no confidence when he asserts that The Highwayman will prove to outrival any of De Koven and Smith's known works. And A. A. McCormick, of the Broadway Theatre, indorses this opinion.

Contracts have been signed by which The Heart of Maryland will be presented at the Adelphi Theatre, London, next April. Mrs. Leslie Carter and Mr. Belasco will both go, the one to head the company and the other to stage the production. Before returning, Mrs. Carter will be seen in a new play by Mr. Belasco.

Dorothy Morton will soon begin a starring tour in a new opera, Miss Brevity of Hong Kong.

Raoul Pugno, the French pianist, made his American debut at the Astoria Hotel last Thursday evening.

The Scenic Painters' Alliance is said to have preferred charges of non-unionism against the Theatrical Protective Union before the Central Labor Union.

Sadie Miner, who joined the Broadway Girl company in Chicago, is playing the title-role and making a decided hit in the part. Delmore and Wilson have offered her a leading part in their new farce-comedy, Widow Nolan's Ball, in which they are to star next season.

Queenie Dale has joined the Wilson Theatre company. Her specialty is scoring a hit.

Mrs. William A. Day, mother of Edmund Day, of the Meffert Stock company, of Louisville, and of George W. Day, who is well-known in vaudeville, is at the New York Cancer Hospital recovering from a surgical operation.

The Ice Palace, at Lexington Avenue and One Hundred and Seventh Street, was reopened last Saturday evening for its regular Winter season as an ice skating rink.

Leon J. Vincent, stage-manager of the original Black Crook company, and for Booth and Barrett, will have a benefit at the Manhattan Theatre on Dec. 16.

Mrs. General Lander (Margaret Davenport), once a favorite star, returned from Europe on Nov. 16. Mrs. Lander is a resident of Washington.

Doré Davidson invites offers.

THE VAUDEVILLE STAGE

SHE IS HOME AGAIN.

LYDIA TITUS.

Lydia Titus, whose performance differs from all others, and whose baby impersonation is without doubt the best thing of its kind, returned from Europe a few days ago.

She went abroad some months ago and toured through England with great success. Her admirers will be glad to know that she is back in America. She has a budget of new songs and a nice new frock for her baby specialty.

She opened at Keith's Union Square Theatre yesterday and received a royal welcome from two crowded houses. She will afterward tour the Keith circuit. F. J. Titus accompanies her in his usual brilliant and effective manner.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor, with new songs; Alice J. Shaw and her twin daughters, in their whistling specialty; Eugene O'Rourke and Alice Holbrook, in a sketch called After the French Ball; Louise Royce and Josie Intropodi, in a comic opera sketch; the Elinore Sisters, in The Irish 400, and George Evans, "The Honey Boy," are the headliners for this week. The others are Charlotte Ray, comedienne; the De Greaus, dancers; John E. Drew and his coon in songs and dances; Bryant and Cleaver, vocalists; McIntyre and Rice, sketch duo; J. P. Cronson, the tramp magician; John H. Shepley, musical artist; Pearl McIntyre, dancer, and the Three Bouffons, eccentrics.

Harlem Music Hall.

Lizzie Derious Daly returns to the stage after a two years' absence, appearing in a sketch by Edgar Smith, assisted by Reddie Magee. Billy Emerson and Bonnie Thornton are also big features, with Gracie Emmett, Alf Grant, John La Clair, Keno and Welch, the Two Dons, and Belle Hathaway and her dogs making up the rest of an excellent bill.

Keith's Union Square.

Lydia Titus, who returned recently from Europe, heads a bill which includes the Adolphi Trio of gymnasts from Germany; J. K. Emmet and Anna Mortland, in their new comedietta; Hanley and Toohey, dancers and bagpipers; the biograph; the Three Angela Sisters, singers and whistlers; Conroy and McDonald, Irish comedians; Reno and Richards, comedy acrobats; Bianca Benedetto, violiniste; Burke and Andrus, sketch team; the Lazzards, comedy troupe; Forte, Matthews and Harris, the Francioli Sisters, Robbins, bicyclist; Joe Linder, and others.

Pleasure Palace.

Auguste Van Biene, the actor-musician, presents for the first time in America a sketch called An Old Love Song. He is assisted by Lena Burnleigh. Maxwell and Simpson, in their new repertoire of illustrated songs, are also a big feature. Clifford and Huth, who have come back to vaudeville from the "legit," present The Chappie's Call. The Arkansaw Trio, Mr. Price's latest find, make their New York debut. The other artists are Josephine Sabel, singer; Haines and Pettingill, comedians; the Five Whirlwinds (Masaud, Abachi, Mussa, Hassan and Hussayn), who make their New York debut as a troupe; Barnes and Sisson, comedy duo; Webb and Hassan, acrobats, and Ostrado, a European gymnast, who makes his first appearance in America.

Proctor's.

The Griffiths Brothers, in their Blondin donkey act, head the holiday bill, which includes George H. Wood, "the somewhat different comedian;" Frederic Solomon, comedian; Lina Pantzer, wire walker; Weston and Beasley, sketch duo; Gertrude Haynes, instrumentalist; H. C. Wilson's equine and canine paradox; the Northern Troupe, dancers; Walter Leon, boy comedian; the Two Luciers, musical comedians; Edward McWade and Margaret May, who make their vaudeville debut in a sketch called A Matrimonial Blizzard; Fish and Quigg, comedians, and DeVeaux and De Veaux, musical comedians. Some new subjects are shown in the living pictures.

Koster and Bial's.

The bill remains the same, and includes Anna Held, comedienne; Marie Lloyd, serio-comic; Alice Atherton, soubrette; Musical Dale, harmonist; Pablo Diaz, contortionist; Mlle. Rombello, sand modeler; Dick, Dick and Dickie, comic bar performers, and the De Kock Troupe, acrobats. The Faust ballet is still a feature.

Weber and Fields' Music Hall.

This is the last week of the long and successful engagement of Vesta Tilley. The Glad Hand is also in its last week, and will be replaced next Monday by A Pousse Cafe. The olio includes, besides Miss Tilley, the Lamont Family of acrobats and Gus Bruno, comedian.

The Burlesque Houses.

Miner's Bowery.—Russell Brothers' Comedians returned to town last evening for a week at this house.

The London.—Miss New York, Jr., a new extravaganza, was presented last night for the first time in this city.

Miner's Eighth Avenue.—Robie's Bohemian Burlesquers reappeared at this house last evening for a week's stay.

The Olympic.—The Manhattan Club Burlesque company is playing this week for the first time uptown.

LAST WEEK'S BILLS.

Tony Pastor's.—Richard Harlow finished his second successful week here, presenting Kenneth Lee's sketch, Half Way. His magnificent costume of black silk caused much favorable comment among the women, while his acting amused everyone. This sketch is the best thing Mr. Harlow has ever done, and he can look forward to another successful season in vaudeville. Geoffrey Stein helped Mr. Harlow to keep the ball of fun rolling and gave an excellent impersonation of the German professor. John and Nellie McCarthy put on a bright sketch, called Half an Hour in Wall Street. John played a Wall Street broker and Nellie was his typewriter. They did and said things that Wall Street brokers and typwriters would never think of, but the audience didn't seem to care for consistency so long as they were amused. Their song, "Twenty-eight of Us," made a decided hit, and the parodies were redemanded in an emphatic way, which showed that the McCarthys are as popular as ever, even if they have gone down to Wall Street. Nellie Burt sang and danced her way merrily into the hearts of Pastor's patrons, and she can consider herself one of the pets of the house hereafter. Very few soubrettes put the vim into their work that she does, and she deserves great credit for making things so lively while she is on the stage. Lydia Barry sang "Don't Let Her Lose Her Way," "The Organ Grinder's Serenade," and her old success, "There'll Come a Time," with her usual success. Post and Clinton made a hit in their sketch, which is rather out of the usual run. The eccentric dancing of Mr. Post deserves special mention. Felix and Cain worked as hard as ever and kept the audience laughing during their entire act. Helf and Yost sang some parodies which seemed to hit the popular taste. Clayton and Allen did an amusing black and white face musical comedy sketch. Frank Cushman had some new ideas on topics of the present day and delivered them in a way which brought lots of laughs. A diverting circus act was put on by William Conrad and his trained donkey. The O'Dells, Keno and Welch, Liening and Bell, and Belle Hathaway's dogs and monkeys were also in the bill.

Pleasure Palace.—An all-star bill attracted houses which tested the capacity of the theatre. There is no doubt that the new policy of the best possible show at the smallest possible price has made a big hit with the patrons of the Palace, and Mr. Proctor and Manager Price are to be congratulated. Clara Morris headed the bill, presenting Kenneth Lee's one-act play, Blind Justice. The smoke from hundreds of cigars seemed to bother Miss Morris a little, but in spite of it she made a hit as the much distressed heroine of the little play. She was assisted as usual by F. C. Harriott. The laughing honors of the bill were divided between Gus Williams, the Brothers Griffiths, and Canfield and Carleton. Williams commented on the Horse Show and other timely topics in a humorous way, which showed that he is as bright an entertainer as he was "in the good old times." The Griffiths Brothers in their Blondin donkey act made their first appearance at this house, and, of course, made a ten-strike. Such peals of laughter as swept through the house from pit to dome at every funny turn made by the donkey are seldom heard in a theatre. As for the children, they simply screeched with delight at the antics of the very amusing beast. Canfield and Carleton were accorded a very warm reception, and their burlesque opera made its usual hit. On several evenings there were loud calls for the "Shift" song, and they sang it with great success. Florrie West made her farewell appearances prior to her departure for the shores of Merry England, where she is to sing in pantomime. Her songs were all bright and breezy, and she had to respond to encores until she was weary. Her coon song, "You Ain't So Wahm as You Look," made a decided hit. T. J. Farron (late of Baker and Farron) sang some songs which made hits. His "Strawberry Girl" song, with its high notes and yodel, was warmly applauded, and with the others he was almost equally successful. "She Lves on the Same Street with Me" and "She's the Mother of the Girl I Love" were two of his best selections. The Quigley Brothers' toll-gate act went as it always does—with a rush. The antics of the Irish toll-gate keeper, as he struggles with the deaf bicyclist, proved very amusing, and laughter reigned supreme during their act. The Carpos Brothers did some neat work in the acrobatic and head-balancing line. The Lamont Family introduced an acrobatic novelty, for which they carry special scenery. It is called The Circus Girl and Her Two Servants at the Depot. If most of the dialogue were cut out the act would be quite good, as they do some excellent tricks. Crowley and Foley opened the bill with a smart dancing and cake-walking act.

Weber and Fields' Music Hall.—Vesta Tilley's seventh week was as successful as her first. The audiences manifested as much appreciation of her efforts as they did during her opening week. Her unfailing good spirits and her artistic method of singing her catchy songs have placed her firmly in the affections of the New York theatregoers. She has revived her greatest success, "The Sad Sea Waves," and it is making as big a hit as it did some years ago. Stinson and Merton, who do one of the funniest sketches on the boards, kept the audience in great good humor throughout their act. Gertrude Mansfield opened the programme with some well selected songs, which she sang in her usual charming style. The Glad Hand continued its career and its big cast of comedians helped to drive dull care away from the minds of the audience.

Koster and Bial's.—The time-table plan of running off the programme worked like a charm. The big specialty acts were saved for the end of the evening, so that late comers had a chance to see them. Dick, Dick and Dickie opened the bill with their bar act. Then came Musical Dale with his sweet-sounding bells and his concertina. The grand ballet of Faust followed, and the girls kept things humming for an hour or so until intermission. Sprightly Marie Lloyd opened the second part of the bill with her new English songs, which were received with marked approval. Her "Geisha Girl" song was very well done, and it seemed like a novelty, although it was sung here last Summer by the lady who used to be known as "Baroness Blanc." Pablo Diaz, the contortionist, twisted about in a very wriggly way and won the reward of applause. Alice Atherton followed with a silly song about a spider and a "flee fly" which flew. The ditty made no impression, but Miss Atherton came back and caught the house with her laughing song, which is really a gem. There was a fat man in the audience on Monday evening who saved Miss Atherton the trouble of laughing by guffawing in just the right place. Mlle. Rombello came on after that and drew pictures with sand as well as a good many artists can do it with brushes and paint. Then *chic* Anna Held, with her dainty French ways and her smiles and shrugs, sang "Play With Me" and other songs, and in response to hearty encores sang "My Gal Ees a High Bor-r-rn Ladee." The De Kock Troupe wound up the performance with their smart tumbling act. Max Gabriel's excellent orchestra was as efficient as ever.

Proctor's.—A good all around bill, containing several novelties, drew large and well-pleased audiences throughout the week. Joseph Wheelock made his first appearance in New York as a vaudeville star in a one-act play written by Robert Hilliard, called For the Defendant. It is a very sketchy affair, with no action whatever, and allows Mr. Wheelock no opportunity to display the talents which he showed to such great advantage in May Blossom and Philip Berne. The scene is laid in the library of Judge Pennington (Mr. Wheelock). The Judge and his friend, Doctor Sapponal (Arthur Giles), enter in evening dress, and after lighting cigars sit down at either side of a table and begin to talk about a case which has been tried before the Judge that day. The Judge expresses the opinion that the man is guilty, and tells the Doctor that he intends to give him a severe sentence. During the chat the name of a man who had saved the Judge's life many years before is mentioned, and the Doctor, as he leaves, tells the Judge that he believes that the prisoner and the life-saver are the same. The Judge sits down to ponder over this, when a little girl enters, carrying a bag. When the Judge recovers from his surprise, she takes a lot of toys from the bag and gives them to him, telling him that he can have them all if he will set her father free. Among the articles is a little picture which she has drawn herself. Of course he turns it over and finds on the back a letter which throws the blame on some one else, and he rushes to a convenient telephone and calls up the District Attorney, telling him of the new evidence. Then he takes the child in his arms and kisses her as the curtain falls. The programme states that the play is founded on fact. The scene between the Judge and the child was rather pretty (the child was billed as Miss McEwan), but the public expects something stronger from a man of Mr. Wheelock's ability, and when he selects a play that will give him proper opportunities he can count on the emphatic appreciation of the people who patronize vaudeville. Cushman and Holcombe produced their new sketch, A Business Transaction, which was written by Mr. Holcombe. It is a romance of the Klondike, and serves to introduce Mr. Holcombe as a rough and ready but good-hearted miner, and Miss Cushman as a soubrette who makes a living by singing songs at the mining camps. A special scene showing a view of Chilkoot Pass in Summer made an effective background for the pretty sketch, which is as good as anything this clever team have ever done. Of course Miss Cushman sang her cute song about the little girl who carries her papa's dinner pail, and, as usual, it made a pronounced hit. Mr. Holcombe's solo was also well received, and their voices blended excellently in some duets. The entire sketch is good and is sure to make a hit wherever it is presented. Billy Emerson, as blithe and chipper as ever, made his reappearance and sang his song about picking the winner. His act is the same as it has been for a long, long time, and it is probably a waste of type and space to advise him to get anything new; nevertheless, the advice is hereby given, and this talented performer, who seems satisfied to play forever on a one-stringed fiddle, can take it or leave it. The Metropolitan Three put on a new sketch called The Suspicious Wife, written for them by Frank Kennedy. It was a big laughing success, and George Preston, Jean Balmaine, and Frank Calburt are to be congratulated. Lina Pantzer went through her very fine wire dancing exhibition and won a good deal of applause. Georgia Gardner and Edgar A. Ely, two refined and clever performers, made a big hit with their sketch, A Funny Mistake, which is an arrangement of A Pair of Lunatics. Maud Beall Price gave several imitations with success. Emerson and Scharf played well on banjos. Master Dannie McCarthy, who now appears in a full dress suit, all by himself, sang some popular songs very sweetly. Ward and Brown, Ford and Dot West, the Northern Troupe, Rae Vaughn, and Bentely and Cameron were also in the bill. The living pictures were continued.

Keith's Union Square.—Al. W. Filson and Lee Errol presented their new sketch, A Tip on the Derby, for the first time in New York and scored an emphatic success with it. It was written especially for them by George M. Cohan, of the Four Cohans. Mr. Cohan took the measures of Filson and Errol with great accuracy, and has given them both lines which they deliver in a way which brings very hearty laughter from the audience. The plot hinges on the opening of two telegrams by the wrong people. The fact that the people in the case are man and wife makes the situation very interesting. The husband has been betting on the races unknown to his wife and has bought a half interest in a filly named "Mabel B." The name of "Mabel B." is mentioned in a telegram which the wife opens. Her jealousy is aroused and she proceeds to get ready to run home to mamma. The other telegram, which he opens, is from a man named Patrick, who is the wife's brother. The misunderstanding on both sides gives opportunity for some smart dialogue. Everything turns out well in the end, and the curtain falls on a happy finish. Filson and Errol have never been seen to better advantage. It was a lucky day for them when they arranged to have Mr. Cohan write the sketch, which is one of the best he has ever turned out. Herbert Cawthorne and Susie Forrester were seen for the first time here in their new sketch. They also must be credited with making a big hit. Mr. Cawthorne is an excellent Irish comedian, and knows how to make things lively while he is on the stage. Miss Forrester is a very stout woman, and her size afforded Mr. Cawthorne a good many chances to raise laughs by referring to it. Their skit is a sort of condensed farce-comedy, and it kept the audience in the best of humor. Madame Marie Tavary sang some operatic selections very artistically and pleased the lovers of high-class music. Howe, Wall and Walters, the musical trio, put on a different sketch for their second week. The setting represents a railway station, and the various articles in the room, such as baggage checks, lanterns, etc., contain musical instruments on which they play. Paulinetti and Piquo, in their single bar act, made a big hit. Paulinetti did some remarkably good work, and the clowning of Piquo added a touch of variety which was pleasing. Signor Nuttini, the blind musician, played some selections on the piano and violin which met with favor. Conroy and McDonald's Irish gags went very well indeed. Charles T. Grilley won several laughs with his stories and impersonations. Hayes and Bandy, two very young men, wore pink vests, red silk hats and coats lined with purple satin, but they danced very well indeed, showing some novel steps. Annie Whitney made a good impression with her songs. Jerome and Alexis won applause with their very picturesque acrobatic and contortion act. Fillis' dogs, Professor Vrancken's trained horse, Riley and Hughes, the Loretta, and the biograph were also in the bill.

Harlem Music Hall.—Lillian Burkhart, assisted by Caryl Wilbur, presented Grant Stewart's sketch, Dropping A Hint. Miss Burkhart is a pleasing and capable actress, and Mr. Wilbur gave her excellent support. Kittie Mitchell sang several songs, each with her unrivaled charm, grace and intelligence. John W. Ransone sang his Croker song and told the same old stories with the usual success. Ben Harney and his coon owned the house during their turn. Ramzo and Arno did an act which is almost a duplicate of that of the Griffiths Brothers. Chip, who sang coster songs with a Bowery accent; Flatow and Dunn in coon songs and dances, Susie Fox, a soubrette of the average kind, and Weston and Beasley in a comedy sketch were the others.

EXTENDING THE CIRCUITS.

The Mirror has taken notice lately of the several additions to the list of high-class vaudeville houses. This season in New England there are four new first-class houses where high-class vaudeville is being given. They are Smith's Auditorium, Bridgeport; Casto Theatre, Fall River; Gilmore Theatre, Springfield, and Olympic Theatre, Providence. These theatres are presenting a fine class of attractions every week. Robert Grau said the other day to a Mirror man: "In the absence of big new acts for old houses, I am doing the next best thing, finding new houses for the old acts. I have booked a good class of attractions over the Moore circuit, where the number of performances has frightened stars somewhat, but once they have played over it the circuit is added to their list of houses, and we need them all to fill a season. Recently I have booked on this circuit Alice J. Shaw, Jennie Yeamans, Pearl Andrews, Kitty Mitchell, Gus Williams, Mr. and Mrs. Robyns, and others. In a few weeks at least three more vaudeville houses will be added to the list."

ALL ABOUT A SONG.

H. Victor Morley, who is with Agnes Herndon's company, writes The Mirror as follows:

I notice in this week's issue of The Mirror that the synopsis of George Day's new song at Keith's "Our Language As It Is Spoken," indicates that it is identical to a song I have been using in this country for the past two years. The original title of the song is "English As She Is Spoke," written by George Dance, and sung through England by Charles Coborn (who holds the copyright for that country). It was Americanized for me by Will Deming in 1895. I simply make this statement so that Mr. Day (should he hear of my singing the song) will understand that I am not pirating his property.

Mr. Day evidently did not know of the existence of the song, as he told a Mirror man only a few days ago that the idea of the song was suggested to him by a friend, and he was so struck by the humor of the idea that he wrote the song on the spot.

THOSE MUSIC HALL CASES.

The New York police seem determined to enforce the old blue law which forbids the sale of drinks in places where theatrical performance is given. Edward D. Miner was arrested on Nov. 19 for allowing liquor to be sold in the Eighth Avenue Theatre. He was released on bail.

Alfred E. Aarons, whose case was in the hands of Magistrate Cornell, was held for trial, in spite of the eloquent appeal of his counsel, Isaac Fromme.

The next Legislature will probably be asked to amend the law, so that managers will know exactly where they stand.

A POUSSE CAFE.

The name of the burlesque which will be produced at Weber and Fields' Broadway Music Hall on Nov. 29 has been changed from The Worst Born to A Pousse Cafe. It will be made up of travesties on the leading successes of the season at the Broadway theatres. A burlesque on the murder scene in The First Born will be a special feature of the production.

STARS TO BE HONORED.

A grand invitation reception will be tendered to Vesta Tilley and Marie Lloyd on Wednesday evening of this week at the Grand Central Palace by their numerous friends. The Committee of Arrangements includes Abe Hummel, Sam Bernard, Emmanuel Friend, and George Moser. The gayety will begin late, and will be kept up till the wee sma' hours.

OSCAR HAMMERSTEIN'S AFFAIRS.

Oscar Hammerstein's affairs have not yet been settled. It is likely that his plans for the future will be made before the end of the week. It is rumored that he has been negotiating with W. J. Gilmore, the well-known Philadelphia manager, with a view to forming a partnership for the running of Olympia, but nothing definite has been arrived at.

ELVIA CROIX IN VAUDEVILLE.

Elvia Croix Seabrooke has decided to go into vaudeville. Through her agent, W. L. Lykens, she has arranged for an opening at one of the New York theatres early in December. She will be assisted by Billy West. They will appear in a sketch, made up of songs, music, dances and jests.

NEW THEATRE IN NEWARK.

Abner Kalish is building a new theatre on Washington, near Market Street, in Newark, N. J. It will be a big house, and is to be devoted to first-class vaudeville performances. The foundation is laid, and the work is progressing rapidly. It will be ready for opening in August, 1898.

WEBER AND FIELDS' CAFE.

The new cafe addition to Weber and Fields' Broadway Music Hall was opened last week. It is in a store a few doors below the entrance to their music hall, and, although small, it is very tastefully fitted up.

HE RETURNS TO VAUDEVILLE.

ROBERT HILLIARD.

Robert Hilliard, of whom the above is an excellent likeness, made his reappearance in vaudeville on Nov. 1 at Proctor's Twenty-third Street Theatre in this city. He presented his own arrangement of Robert Buchanan's poem Fra Giacomo, which tells the story of the betrayal of the wife of Count Paoli by a monk named Fra Giacomo, and the subsequent discovery of the affair by the Count, who poisons his wife and then poisons and stabs Fra Giacomo. The little play as arranged by Mr. Hilliard is very dramatic and held the attention of the audiences at Proctor's splendidly.

HARLEY SUES KOSTER AND BIAL.

John F. Harley, who is the owner-manager of Gayest Manhattan, has brought suit against Koster, Bial and Company for $25,000 damages for publishing a warning to managers that the use of Koster and Bial's name in connection with Gayest Manhattan was unauthorized.

Mr. Harley claims that he purchased the burlesque, scenery, costumes and all, and the right to use the paper gotten up to advertise the piece. The name of Koster and Bial appears on this paper. Mr Harley bases his claim for damages on the published warning, and says it has injured him greatly with managers, who think he is using the name unlawfully, and he desires to square himself with them and the public.

The case will be contested to the bitter end by Isaac Fromme, who is counsel to the Koster and Bial corporation.

The contract with Mr. Harley was made through W. A. McConnell, who was managing Koster and Bial's at the time.

THE ELKS' BIG BENEFIT.

The thirtieth annual benefit of New York Lodge 1, B. P. O. E., occurred last Thursday afternoon at the Herald Square Theatre. A splendid bill was presented before a large audience, and the lodge was benefited by nearly $2,000. Especial hits were made by Vesta Tilley and Maxwell and Simpson. Others who helped in the good work and gave excellent entertainment were Ross and Fenton, Saharet, the Brothers Griffiths, Paulinetti and Piquo, J. K. Emmet, and Charles A. Bigelow.

RISING'S SKETCH.

Will S. Rising, who has been starring in The Strange Adventures of Miss Brown, will make his vaudeville debut shortly in a sketch called Why? written by Burr McIntosh.

VAUDEVILLE JOTTINGS.

Gus Williams is making a bigger hit than ever this season in vaudeville. He is keeping his monologue bright and up to date, at the same time retaining the gags and bits of business which always prove pleasing, no matter how often they are repeated. His time has been filled by Robert Grau until late in January.

Manager Frank Forster, of the Belmont Opera House, Ozone Park, L. I., has refitted the theatre and will open with The White Elephant Extravaganza co.

Frey and Fields are making a hit with The Rossow Midgets co. Mr. Frey has a new parody on "A Hot Time," and Miss Fields is winning golden opinions with her dancing specialty.

Tommy Mead is singing "Kate O'Donohue" and "The Old Fashioned Mother" with great success.

A. H. Knoll and Marie McNeill have recently played very successful engagements at the Keith houses in New York and Philadelphia.

Blanche Hazelton and Sidney Irving resigned from Ford's Dramatic co. in Nashville, Tenn., Nov 13. They have been specially engaged by E. F. Beaumont, manager of Adams' Dramatic co., as soubrette and leading man, until Spring, when they will enter vaudeville in a refined and strictly legitimate sketch.

The Mascot Merry Makers have begun their second season. The co. includes Robson Dalton and Estelle Maurice, May Vincent, May Carlton, the Zercoth Trio, Collins Sisters, and Norrak and Goldkin. The business staff is: Murray Morris, proprietor; Ed Ward, manager; Professor F. E. Brown, musical director; Robson Dalton, stage director; W. E. Hoffman, advance agent, and Professor Gold, electrician.

The Clover Trio, who made a hit in Nugent's last Sunday night concert at the Star, are playing this week at the Olympic, Providence.

Frederick Waldmann has sold his interest in the Waldmann Opera House, Newark, to his stepmother, Mrs. Lena Baker, and his sister, Mrs. Carrie Quinn. It is said that he received $20,000. This settles the litigation in which these parties have been involved, and closes up the estate of the late Frederick Waldmann. The transfer will not go into effect until June 1, 1898, and Mr. Waldmann will retain the management until that time.

Mrs. George S. Knight has had a sofa especially made for use in The Circus Rider. Her equestrienne dance is made more effective by its use, as it has a spring board bottom, and contains, besides, over 150 springs. The sofa has been patented.

Emilie Edwards and Seymour Howe are meeting with great success in their sketch, My Uncle's Visit, in which both are seen to great advantage. They are at Moore's, in Detroit, this week.

Hastings and Wright are singing Horwitz and Bowers' songs "They All Joined In" and "I'm the Bosom Friend of Albert, Prince of Wales."

Lillian Wright has been pleasing the Canadians for some weeks past. She has recently appeared in Montreal and Quebec.

M. Witmark and Sons have secured "I'm De Warmest Member in De Land," from T. Mayo Geary, the author. It was written for Williams and Walker, and will be featured by them.

Harry Thompson has not closed with Gus Hill's co. after all. He has decided to remain with the organization for a few weeks longer, but will open on the Castle Circuit on Dec. 13 for six weeks.

The Mimic Four are now on the Hopkins Castle Circuit. They opened in Pittsburg Nov. 15, and their new act made a decided hit.

Eugene O'Rourke and Alice Holbrooke, who are at Tony Pastor's, have introduced a new medley in their sketch, which includes "Sadie, My Lady," "Zenda Waltz Song," "The Sweetest Thing in Town," and "They All Joined In."

John W. Jennings will soon make his vaudeville debut in a sketch founded on the story of "The Cricket on the Hearth," by Charles Dickens. The name of the piece is The Old Toymaker.

A man wearing a horsehead mask assisted Anna Held in singing her song "Play With Me," last week at Koster and Bial's. It was horse show week, and the idea met with great favor.

Georgia Gardner and Edgar A. Ely were added to the bill at Pastor's on Tuesday last, and scored a hit in their bright sketch, A Funny Mistake.

Mention was made in a recent issue of THE MIRROR of a flower-throwing incident at Proctor's during Annie Ward Tiffany's engagement. It appears that the bouquet was thrown to Miss Tiffany by Mrs. W. J. Florence, who afterward wrote her a letter of congratulation on her success in vaudeville in her condensed version of Lady Blarney.

Eddie Giguere, Irene Herndez, Gertrude Fort, and The Spooners are singing Hattie Starr's pretty ballad, "You're So Good, Daddy."

John T. Keegan and wife furnished the entertainment for the A. O. H. fair in Middletown, Conn., last week.

Charles A. Pusey, assisted by Margaret Ashton and Master Arthur Conrad, presented a new operatic burletta called Little Napoleon, written by Samuel H. Speck, at the Howard Athenæum, Boston, last week. It is a travesty on Madame Sans Gene, and is reported to have made a hit. Some of the Boston papers commented very favorably upon it.

Ernest Wilson, the singer, who has appeared at Proctor and Keith's with success, has joined hands with Leila McIntyre, who is known as "The Little Sunbeam." The team will be known as Wilson and McIntyre. Their work will consist of high-class musical sketches, introducing solos and duets. They will shortly be seen at one of the prominent vaudeville houses of this city.

Billy McClain has written two new coon songs, "Don't You Think So?" and "Shake, Rattle and Roll."

Mudge and Morton report that they are meeting with great success. They will be at Poli's, New Haven, next week, and later at Keith's Boston house.

Earle Remington and Arthur Gillespie have written a new coon song called "Ain't You Coming Round To See Me Any More?" for Isadore Rush, of Roland Reed's co. Miss Rush uses it as an encore to "Dat's Me," by Hampton and Silverberg. She is also singing Ford and Bratton's "I Love You in the Same Old Way."

The Sisters Engstrom are meeting with great success singing "There's Something About It That's Nice."

Gertrude Haynes has returned to New York, and will remain here all Winter. She is having a new organ built, which will be much finer than the one she is using at present.

Frederic Solomon is making an unostentatious vaudeville debut this week at Proctor's Twenty-third Street Theatre. If he is successful he can blow his horn later on.

Edward McWade and Margaret May, who have been starring in A Divorce Cure, made their vaudeville debut yesterday at Proctor's.

Anna Held was served with the papers in the suit for damages which Oscar Hammerstein has begun against her on Thursday evening last, as she was going into Koster and Bial's. The trial of the action is set down for some time in December.

Among the attractions booked for Tony Pastor's during the present season are Mr. and Mrs. Milton Nobles, Odell Williams, the Four Cohans, Gus Williams, Imogene Comer, Pearl Andrews, Frencelli and Lewis, Haines and Pettingill, Charles T. Aldrich, Filson and Erroll, Irene Franklin, Rice and Elmer, Sam and Kittie Morton, and Lew Hawkins.

One of the swellest box parties that ever visited the Pleasure Palace was present on Wednesday evening last. It was made up of Abe Hummel and some friends. The ladies of the party were in such elegant costumes that they divided the attention of the audience with the performers.

"I Can't Find Another Love Like Nell" is the name of John T. Kelly's new song. It is being rendered by Joe Natus, the silver-voiced vocalist.

Viola Sheldon, a pretty and talented girl from San Francisco, sang at the concerts at the Pleasure Palace on Sunday last, making the hit of the bill. Her voice is clear and true, and she rendered her ballads with so much feeling that the audience grew enthusiastic in their approval, and recalled her several times.

Anna Held is a great success as a drawing card at Koster and Bial's, and her engagement has been extended until Jan. 1. She is the only foreign star whose time has been extended at this house. She will probably make a tour of the principal cities after New Year's, under F. Ziegfeld's management.

Melville Staltz, who has just returned from Australia, where he piloted a most successful tour of the Flying Jordans' Vaudeville co., has been selected by Gustav Walters, of San Francisco, to conduct the tour of the "Knaben Kapelle" (Hungarian boys' band), which will commence on Feb. 1. The organization is composed of forty-two lads, ranging in years from seven to fifteen. They are said to be talented musicians. Mr. Walters has a two-year contract with the Hungarian Government for the boys.

D. A. Macmillan, Dorothy Gray, and George Stockwood have joined hands and will play vaudeville dates, appearing in a comedy skit entitled Our First Anniversary, by Dorothy Gray.

Millie Price Dow will probably return to vaudeville very shortly.

Laverie Charmion, "La Mode d'Athletique," is Koster and Bial's latest importation. Miss Charmion will present a most startling performance on the trapeze, her act being a distinct novelty. She recently completed a continuous engagement of ten months at the Folies Bergere, Paris.

Oscar Hammerstein furnished bail in the sum of $500 last week in connection with his forthcoming trial for alleged violation of the theatrical license law.

George A. Blumenthal and Benjamin Hunting, managers of the Harlem Music Hall, were brought to court last week charged with a violation of the theatrical law. Magistrate Hedges declined to entertain the complaint. The case is similar to that of Oscar Hammerstein.

S. Frances Newhall and Osbourne Searle, with two assistants, will shortly make their vaudeville debut in a sketch which is said to be very bright.

Abi Stangé (sister to Stanislaus Stangé) and Florence Wilson are appearing in vaudeville in their original travesty sketch, Wanted An Actress.

H. A. Covell managed a vaudeville performance last evening at Lenox Lyceum, given for the benefit of the Church of the Holy Innocents. The performers included Charles Ascott, Constance Garde, Kelly and Vans, Queenie Vassar, Harmen and Farmer, Loney Haskell, the Woodwards, John Brennan, Archie Gunn, George H. Wood, Claude Wheeden, and Yosco's Roman Students.

Alice J. Foster, of the French Folly co., has fallen heir to a small fortune left her by her uncle. She will retire from the stage and settle down with her husband in Chicago.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' Theatre: Manager Hopkins offers for Thanksgiving week the eagerly anticipated "Visions of Art," and a better one could not have been secured. It represents the most delightful and artistic combination of natural beauty, lights, colors, and effects. The Dumm Brothers come next, and they are the most remarkable and finished acrobats ever seen in this part of the country. Lizzie and Vinie Daly, two popular dancers; Lew Hawkins, the favorite comedian; Fox and Allen, Mayo Brothers, Budworth and Brimmer, Emma Dunn, and Ching Chang, the Oriental juggler, are also here.

Chicago Opera House: The star attraction is Charles Wayne, Charles T. Ellis, and Clara Moore, Ed Zobedie, contortionist and hand balancer; Lawrence and Harrington, Richard Pitrot, Sam and Kitty Morton, E. M. Hall, Adrienne Ancion, Ray L. Royce, LePorte Sisters, Carroll and Nealy, Barston and Ashley, Lorraine and Howell, Fanson, Courtney and Fanson, Kelly and St. Clair, and several other acts make up the bill.

Olympic Theatre: Manager George Castle has secured one of the biggest attractions of the season in Hyde's Comedians, headed by Helen Mora, McIntyre and Heath, Charles R. Sweet, Williams and Walker, the Street Arab Sextet, the Randalls, Prince Satsuma, Morton and Elliott, Mlle. Turnour, Rossley and Lee, Ella Morris, and the Dixie Trio are in the co.

Haymarket Theatre: John Kernell heads the list at Jay Rial's popular west side house. Lizzie Evans and Harry Mills in A Strange Catastrophe, Eckart and Berg, Neuville and Barlow, Lillie Western, Louise La May, Alburtus and Bartram, Pantzer Trio, Val Vousden, Coyne Brothers, Bonnie Mac, McDonald Brothers, and the clown juggler, Ozav, are the others.

Academy of Music: The Black Patti's Troubadours are furnishing the entertainment. Black Patti sings many well-known arias, and Ernest Hogan is the principal comedian.

Clifford's Gaiety: For the first time in a long while Rose Hill's Folly co. has played down town, and is furnishing the fun at this house to fair business. The co. is a good one. In the olio are Willard and Brown, Lillian Nelson, the Casino Comedy Four, Hickey and Nelson, and Cain and Mack.

Sam T. Jack's Opera House: The programme at this house is made up of a mixture of burlesque and specialties. Karina and Fatima remain for another week. Business still continues big.

Clifford's Savoy: A Voyage to Paris, a burlesque, is the attraction. Maude Redmond, the queen of burlesque, has the leading part.

Imperial Music Hall: This house enters its second week of fair business. The show offered is burlesque and vaudeville. As a curtain-raiser The Bathers is presented. At the head of the bill are the Stewart Sisters, two dashing soubrettes, who are big favorites here; Next comes Al. Fields, who has an act that is full of fun; Basco and Roberts, Hadj Lessik, the Arabian juggler; Senor Brothers, Charles Stewart, Nat LeRoy, and a number of others.

At the Drexel Theatre, Manager Ureck has arranged a good bill, and the same can be said of the Winter Circus.

The Fraser and Collinge case came up before United States Commissioner Humphrey 16 and was dismissed. Manager Collinge is again organizing a co. and will soon start out on the Northern Pacific route, playing through to the Coast.

Mildred Harriman, a clever ballad singer, closed with the Bon Ton Burlesque co. here, and goes to the Academy of Music, Milwaukee, next week.

HARRY EARL.

BOSTON, MASS.—There is the biggest equestrian novelty ever seen in Boston in the bills at Keith's this week. It is Gautier, who introduces his trained horses upon an elevated platform. The other features of the week are the biograph, Filson and Erroll, Howe, Wall and Walters, Paulinetti and Piquo, George W. Day, Le Roy and Clayton, Conway and Leland, Americus Comedy Quartette, Mardo the Halston Sisters, Fred Valmore, Lew Randall, Grenache Brothers, W. A. Schaar, Watson and Newton, J. W. Harrington, and Walter E. Deaves.

There was the novelty of a vaudeville entertainment at the Bowdoin Square to night. The Rossow Midgets head the co., and Imogene Comer and Kittie Mitchell had the honor of the blackest type in the newspaper advertisements, but I noticed that when it got to applause Stanley Whiting got there just as usual and proved a big hit. The others were Le Freres Couture, Frey and Fields, Olympia Quartette, Mlle. Chalet, Arnim and Wagner, Cain and McLeod, Sisters Lavard, Colby and Way, Harry J. Howard, and Professor Abt.

In addition to the performance of Fair Play at the Grand this week, there is an olio including Alice and Lizzie Clifford, Hurdy's Pantomime co., Reach and Kennedy, Riggs and Hart, Russell and Gelly, Ed Daily, and Helen St. Clair.

Manager Frank V. Dunn has discontinued the smoking concerts at the Palace, as the lady patrons objected. Rice and Barton's Big Gaiety co. is there this week, and in the olio appear Hill Sisters, Swan and Bambard, Frankie Haines, Miles and Raymond, and Barton and Eckhoff.

The Parisian Widows Burlesque co. is at the Howard this week, introducing the Cosmopolitan Trio, Howard and Emerson, Raymond and Clarke, Boyce and Black, Lizzie Van, and the Burman Sisters. In the house olio are Cushman and Holcombe, the World's Trio, Phyllis Allen, C. W. Littlefield, Nellie Waters, Chip, De Wolfe and Walters, Ada Lucette, the Ellsworths, and Professor Schlam.

The Rentz-Santley co. is back in Boston again and sure of a big week at the Lyceum. The co. is good, for the olio includes Joseph J. Sullivan and Carrie Weber, Nellie Burt, the Sisters Engstrom, Fisher and Crowell, Bewley and Barney, Lottie Elliott, Harry S. Norton, Tyrene and Evalene, Lawson and Ward, and Frances Namon.

Cora Beckwith is going to succeed in her attempt to stay thirty days in the water, twelve hours a day. The other attractions are the cinematographe, Chinese Twin Sisters, Klondike Twin Sisters, and the Boston Kangaroo. There is to be a Gingerbread [illegible] Zoo, opening Dec. 6, under the direction [illegible]merby.

[illegible]deville bill at Austin and Stone's this [illegible]rnished by Marie Bonzani's living pic[illegible] Albertias, the Brothers Marzello, Young [illegible]s, Zozora, Ali Baba, Monsulla and Russell, Dick and Dollie, the Three Drakes, Dave Williams, Murray and Alden, Maude McIntyre, Mellen and Leary, Charles and Mae Stanley, Marion Baisley, Searles and Abbey, the Sisters Rowley, Benson and Melville, Arthur Palmer, and Sophie Compton.

At the Aquarium the vaudeville attractions are Enoch Staib's Spanish Students, Wallace's Dissolving Views, the bioscope, the Flemmings, Alf Byron, Fenton Brothers, the Three Renos and the De Wolfe Sisters.

Violet Fisse's female minstrels are at the Nickelodeon, and Sherwin and Milford, Duntas and Pelth are among the vaudeville turns. There is also a Trilby beauty show.

Boston people this week are having a chance to hear how "Syncopated Sandy" should be sung, for Stanley Whiting includes it in his list at the Bowdoin Square.

B. F. Keith's formal welcome back to Boston was given by the Boston Press Club on the afternoon of 17. It was the finest reception ever given by the club, and the club house was crowded by men of note who came to pay their respects to the popular manager upon his return. The guests and members of the club were presented to Mr. Keith by President Frank C. Brownell, assisted by M. J. Keating, Samuel S. Miles, C. Frank Rice, M. P. Curran, and C. W. Willis. Light refreshments were served during the reception. Letters of regret at their inabil-

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ity to be present were received from Lieutenant Governor W. Murray Crane, General William A. Bancroft, Edward S. Willard, and Rev. A. A. Berle, the latter stating that he honored Mr. Keith for "his high ideals in his work and business," and expressing the hope that he should be able to meet him personally to tell him so. Mr. Keith was accompanied by his son, A. Paul Keith, and E. F. Albee. Among those who welcomed Mr. Keith were the following named: Ex-President Stephen O'Meara, Adjutant-General Samuel Dalton, Brigadier General T. R. Matthews, Colonel Carle A. Woodruff, commander at Fort Warren, Colonel J. A. Frye, Colonel Charles Pfaff, Colonel Joseph Parsons, J. Payson Bradley, Ancient and Honorable Artillery Company, Colonel Goetting, Colonel W. C. Cappelle, Colonel Bowdoin S. Parker, Major Duchesney, Postmaster Thomas, Mayor Sortwell, of Cambridge, Captain Alline, First Corps of Cadets, and others.

After all that has been said about John L. Sullivan's being a candidate in the Mayoralty campaign, it seems that he is not to take any part in the struggle after all.

JAY BENTON.

PHILADELPHIA, PA.—Hopkins' Trans-Oceanic co. (Robert Fulgora, proprietor and manager) is the attraction this week at Gilmore's Auditorium. It is a very expensive show, the principal cards being Papinta in her wonderful dancing act, Karno Trio, Will H. Fox, Mr. and Mrs. Arthur C. Sidman, Leona Lewis, Genaro and Bailey, and Henry Hessler. Business continues very large, and the daily matinees are rapidly becoming a feature. Donnelly and Girard in The Geezer Nov. 29.

The Baggesons, Carl and Sophira, one of the features of Hallen and Fuller's First Prize Ideals, give the most laughable juggling, contortion, and pantomime sketch that was ever presented in the Quaker City.

The Bijou Theatre this week presents Charles B. Welles, Florence Brandon, and C. B. Hawkins in Frederic Lemaitre; Filli's troupe of dogs, the biograph, Johnson, Riano and Bentley, Riley and Hughes, Fenz Brothers, Manning and Prevost, Busch, O'Brien, Jennings and O'Brien, Burt Jordan, Shayne and Worden, Fitzgibbon Trio, the Tonakas. The usual crowded houses day and night.

The Trocadero has an extra strong attraction this week in Harry Morris' Twentieth Century Maids, which always have a large following, warranted by their many successful engagements here. Too Much Trilby, living pictures with Lola Molliere, Lillian Beach, Baisley and Simonds, J. C. Harrington, Johnson Trio, Loriaux and Page, are features. Business continues large, the daily matinees being a popular institution. For week of Nov. 29 Fred Irwin's Venetian Burlesquers.

Jermon's Black Crook Extravaganza co. is at the Lyceum with two new burlesques, Americans Abroad and A Night in Paris. In the co. are Mlle. Marcel, Smith and Champion, Gardner, Gilmore and Harris, Emery and Marlow, Kitty Wells and Kitty Clements. Business large.

Kensington Theatre has an unusually good attraction this week in Watson Sisters' Burlesque co.

S. FERSENBERGER.

WASHINGTON, D. C.—Irwin Brothers' Burlesquers are at the Lyceum Theatre, opening to a packed house with every indication of prosperity. The clever specialty people include George Sydney and Minerva Lee, the De Vates, Jessie Woods and Belle Irving, Kelroy and Rawson, the Harvey Sisters, La Mondue and Dick Leggett. Reilly and Woods' Big Show 29-Dec. 4.

The Bijou presents this week the Whalleys, Alice Carmello, Couponte and Mlle. Marie, the Russells, Happy Dick Hume, and May Hoey, and The Black Flag, with Harry J. Stone and Clara Russell in the leads. There is a plan on foot to put this house into the hands of a local stock co. for the purpose of securing connection with the big vaudeville circuits and running it as a continuous performance house. To this end a permanent dramatic co. will be engaged to give standard dramas every week, the rest of the bill to be filled with good specialties. The earning capacity of the house is $2,500, and total expenses for such a move would be from $800 to $1,000 per week. It is proposed to stock the co. for $15,000 at $100 a share, the present lessee and manager to remain in charge.

Alice Marshall, said to be an actress, was arrested here for begging on the streets. She pleaded guilty and asked to be sent to an hospital as her condition demanded medical treatment. Her husband is endeavoring to reach New York, where, it is said, they have friends and relatives.

Frank Turner, formerly of this city, has associated himself with Josephine Gassman, and the two will appear shortly in a vaudeville sketch, entitled Behind the Scenes. Mr. Turner was recently with The Paris Doll co., and Miss Gassman was formerly a soubrette at the Tivoli, San Francisco, Cal.

JOHN T. WARDE.

BALTIMORE, MD.—Hallen and Fuller's First Prize Ideals is the attraction at the Auditorium Music Hall. The co. is a new one, and the vaudeville presented is exceedingly attractive. Among the features are Frederick Hallen and Mollie Fuller in A Fair Exchange, George Fuller Golden, Lewis and Ernest, Florence Hindley, the Baggesons, Smith and Cook, Carrie Scott, and Johnson, Davenport and Lorella. The next attraction will be Weber and Fields' The Girl from China Extravaganza co.

Reilly and Wood's Big Show proved a drawing

card at Kernan's Monumental Theatre and presented a clever vaudeville bill. The features are: Sisters Blanchonette, Frobel and Ruge, Gardner Brothers, Lane Sisters, Deonzo Brothers, Frank D. Bryan, the Elridges, Pat Reilly, and the Six Parisians. Nov. 29 Irwin Brothers' Burlesquers.

Manager James L. Kernan was in New York last week looking for attractions for his cozy little house, the Auditorium Music Hall. He succeeded in securing for New Year's week Ve-ta Tilley and several other lesser luminaries.

HAROLD RUTLEDGE.

PROVIDENCE, R. I.—The Olympic held large audiences 15-20 and the bill offered was the best of the season. It was headed by those very clever entertainers, the Four Cohans, and they gave an act that pleased immensely. The Seven Reed Birds, Arthur Rigby, Carr and Tourjee, May Hoey, Miles and Ireland, the World's Trio, and Webb and Hasson were others who made the bill one of unusual excellence. Hopkins' Trans-Oceanic Star Specialty co. 22-27.==The Old Westminster Theatre has been equipped with a handsome new front and lobby and presents a very attractive appearance. A balcony has been made over the main entrance, and band concerts are given. For the week 15-20 Rice and Barton's Big Gaiety Spectacular Extravaganza co occupied the house and did a good business. They gave a very good programme, which embraced a couple of burlesques and specialties by Frankie Haynes, Annie and Nellie Hill, Swan and Bambard, Eddie Miles, Daisy Raymond, and Barton and Eckhoff. Ida Austin, assisted by members of the co, appeared in several tableaux, and the scenery and costumes were of the best. The Broadway Burlesquers 22-27. H. C. RIPLEY.

JERSEY CITY, N. J.—Tom Miaco's City Club co came to the Bon Ton 15-20 to crowded houses. This was the first visit of the co., and it will not be the last. The co. is a strong one. The olio presents Anna Lonnberg, Conroy and McFarland, Lew Palmer, Leslie and Fulton, Dick and Kittie Kumins, Millie and Edna Davenport, Harry Baker, Gladys St. John, and Fanny Everett. Manager Miaco makes his appearance nightly, and his act consists of a speech to the audience. An entire change of bill (scenery, costumes, and burlesques) was made during the last half of the week. Gus Hill's Vanity Fair 22-27. The White Crook 29-Dec 4.

Alice Foster, a chorus girl with the French Folly co., which played at the Lyric Theatre, Hoboken 15-17, notified Manager Alexander D. Gorman, of the co., 16 that she had fallen heir to $200,000 and would quit the stage. The estate is in Chicago, and has been in litigation.

Appearing at the Royal Arcanum stag in Hoboken 16 were Annabelle Moore, John W. Armour, Cora Williams, Joe Mackay, Harry Peckham, Bessie May Hall, Clinton Weston, and Horace Bauer.

The entertainers at the Jersey City Club stag 17 were George W. Day, Edgar Ely, and Georgia Gardner, Neapolitan Mandolin and Guitar Quartette, and the American Comedy Four.

The Bon Ton Burlesquers have changed title to French Folly Burlesquers. As the name Bon Ton had been copyrighted by another manager, the co. was compelled to drop it in order to avoid legal complications. WALTER C. SMITH.

MILWAUKEE, WIS. The Alhambra opened another good week to full houses 14. Isabelle Urquhart is the star, and made a hit in In Durance Vile, assisted by Sidney Wilmer and Walter Vincent. Other artists who appeared were Satusama, the Rio Brothers, Allen and Delmain, Carter De Haven, Eckert and Berg, Professor Gallando, the De Fillippis, and Millie Turnor. Next week: The Sisters Pocchani, Rodgers and Bock, the Carre Family, Windom and his Quintette, the Smith Family, Prevo, and others.==The Schiller Vaudeville co. opened 14 at the Academy to a big house. The Cherry Sisters, who were billed as the chief feature, were hooted off the stage, and the performance proved of such poor quality that the management wisely canceled the engagement, and the house will be dark the remainder of the week. The Rentz-Santley Burlesque co. will be next week's attraction. C. L. N. NORRIE.

SAN FRANCISCO, CAL.—The coming of Countess von Hatzfeldt has been advertised for some weeks past, and she drew packed houses at the Orpheum 8-14. She has a very pleasing voice and sings some attractive ballads. There are five other new additions to the bill. Duncan, the ventriloquist, has made a distinct success. Mlle. Leopoldine does some graceful work on horizontal bar and rings. Steele, the cornetist, performs on two instruments at the same time. Alexander, and Cook and Clinton are also here. The biograph continues an interesting feature. The holdovers help to make up an exceedingly attractive and varied programme.
W. W. KAUFMAN.

BUFFALO, N. Y.—Russell Brothers did a big business at the Lyceum 15-20. They are making their old time bit with a sketch that is brighter than ever. Caron and Herbert, Montgomery and Stone, the Dillons, Herr Grais, Lizzie B. Raymond, the Fremonts, and Staley and Birbeck were also in the bill. A Guilty Mother follows. Fred Rider's Moulin Rouge did a big business at the Court Street 15-20. A burlesque runs through the entire performance, and many good specialties are introduced. Harris and Walters, the Urline Sisters, Cooper and Stewart, the Bernards, and Gordon and Lick are in the co. The costumes are new and bright, and the music and songs catchy. Al. Reeves' Big Show follows.

CINCINNATI, O.—At the People's 14-20 Sam Devere's Own co. entertained large audiences. Co. includes Sam Devere, Rice Brothers, Pearl Haight, Kathryn Rowe Palmer, H. M. Parker, Byron and Langdon, Walter J. Talbot, Bernard and Leonard, Johnson and Dean, Mildred Howard De Grey, and the Glissondos. Mlle. Ani's Merry Monarchs follow.

At the Fountain 14-20 the Bon Ton Burlesquers gave a fair performance. The bill included Nester and Stevens, A. C. Lawrence, Kennedy and Bryce, Leoni and Lamb, and Billy O'Brien.

The bill at the Pike for the week 29-28 is headed by Lillian Burkhardt in her new sketch, Extravagance Others are the Mimic Four, Professor Wormwood's dogs and monkeys, Frencelli and Lewis, Frank Lawton, and Almont and Dumont.

TOLEDO, O.—Wonderland (O. D. McFadden, manager): Week ending 20 Foster and Bush, James Black, the Negrescus, the Partellos, Plamondon; business good.

QUEBEC, CAN.—Casino (Louis Verande, manager): Week 8-13 May Kennedy, Kit Koster, Marguerite Faure, Harry Barmont, Miss Yassa, Mazziota, Miss Rossini, and the Wilson Brothers. A splendid bill is presented week 15-20, composed of Marguerite Faure, the Vatamables Jays, Lilian Wright, Sharp and Flatt, W. De Boe, Ida Howell, Harmont, Baldwin and Daly, and Burt Jordan, who is the best dancer we have ever seen here; business as usual is good.==Gaiety Theatre (Theofred Hornel, manager): Week 8-13: Belle Morrisson, Dupont, the Laddells, Vera King, Salvail, Francioli sisters, Manning and Prevost, the Maginleys, the Vangeres. Another good bill is presented 15-20: The Geromes, Vera King, Devene Brothers, Ostrada, Palmer and Darrell, Bertha Dorian, Eckert and Heck, the Dembers, and Zarnes. Business still continues very good.

BROCKTON, MASS.—Park Theatre (Irwin and Swift, managers): A good vaudeville co., headed by Mackie and Walker, did fair business 15-17.==Brockton Museum (M. B. Slocum, manager): Continuous performances, with Stowe and Tennant, the Leonard sisters, Mackie and Heath, and George Leslie as the leading artists, opened to good business 15.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Weber's Parisian Widows opened for a week 15 to S. R. O., and as viewed under the new electric lights form a group of pretty and lively women. The performance is first-class from start to finish. Bobby Raymond, Maggie Clarke, Lizzie Van, the Cosmopolitan Trio, and the Burman Sisters, Tenley and Simonds, Howard Emerson, and Boyce and Black are in the co. The burlesque, A Night on Broadway, shows all of the above and many pretty faces in the chorus. Irwin Brothers Venetian Burlesquers 22-27.==Wonderland Museum (G. H. Blair, manager): The attendance increases at each performance. The co. is changed every week.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The veriscope proved a sensation at the Wonderland for week 15-20. It is estimated that eight hundred were turned away the opening night. The regular vaudeville bill was a good one. Those who contributed were Reno and Richards, Sydney Grant, and Miss Norton, Alice Linton, and Jones, Grant and Jones. Week of 22 Mr. Poli offers the Three Poles, Charles Aldrich, and Kittie Mitchell.

NEWARK, N. J. Waldmann's Opera House (Fred Waldmann, manager): Reilly and Woods 15-20. Theco. is a first-class one in every respect and gave the utmost satisfaction; big business. H. W. Williams' own co. 22-27. Flynn and Sheridan 29-Dec. 4.==Item: Frank D. Bryan, of Reilly and Woods, has been looking up the records of his co. The business so far this season is the best in ten years.

MANCHESTER, N. H.—People's Theatre (W. H. Ashton, manager): The Colored Sports 18-20 will open this house. Prices 10, 20, and 30 cents.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): Sam Pickett's Parisian Beauties did good business week of 14. The olio contained Mizpah, Trixie Wade, Margaret Rose, Spencer Brothers, Ellenore Carroll, Aimee, Louise McKenzie, and others. The acts are up to date and general satisfaction was expressed.

ST. PAUL, MINN.—The May Russell Burlesque co. is the drawing attraction at the Palm Garden Theatre, A. Weinholzer, manager, 15-20. The house is doing a large business. The co. give a fair performance, presenting a good olio, also A Female Party and Casey's Visit to the City. Entertainers are Lillie Hart, Martha Smith, Violet Earle, the Revere Sisters, Ruth Garnold, Bessie Green, J. La Vake, Sam Green, Charles Ellsworth, Shannon, Finnigan and Miss Clark.==Straka's Tivoli Concert Pavilion (John Straka, proprietor): An attractive musical programme was presented by the Straka Ladies' Orchestra, and the vocalists Carrie Lavarnie and Aggie Lavarnie. The violin solo by Sophia Straka was a taking feature. Week 15-20 to good business.

NEW BRUNSWICK, N. J.—Music Hall (E. Taylor, proprietor; B W Soydam, manager): The bill for this week (14-20) includes Fred Bowman, Parkinson and Roth, Blanch Andrews, and Fannie Morton. Deserving of special mention is the team of Parkinson and Ruth. Coming: 22-27, Barrett and Learned, Val Vins, Fannie Searls, and Ford and Dot West.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Sam T. Jack's Tenderloin co. in the Radley Barton Ball and Silly Dinner Trial 15-20 drew a series of good houses. Good specialty acts were introduced by members of the co. Robie's Knickerbockers 22-27.

BINGHAMTON, N. Y.—Bijou Theatre (A. A. Fenyvessy, manager): Weber's Parisian Widows gave excellent performances 11-13 to the largest attendance in the history of the house, turning hundreds away. In the olio were Raymond and Clarke, the Cosmopolitan Trio, Burman Sisters, Fenley and Simonds, Howard and Emerson, Boyce and Black, concluding with the burlesque A Night on Broadway. Robie's Knickerbockers played a return engagement 15-17 and duplicated their former success, giving immense satisfaction. Al. Reeve's Big Show 18-20.

HAMILTON, ONT.—Star Theatre (Bessey and Davey, proprietors): Carrie Mack, the Mexican Troubadours, Belle Black, the Alexias, and Welsh and Welch 15-20. Good performances and business.

WILMINGTON, DEL.—Bijou Theatre (Harry W. Semon, manager): The London Belles 19, 20. The White Crook 22-24. Lang's Operatic Burlesque 29-Dec. 1. London Gaiety Girls 6-8. Wonderland (W. L. Dockstader, manager): Packed houses rule. People this week are Manvel, May Merritt, the Grahams, Payne and Crapyho, Merritt and Gallagher, Guilmetti, Shayne and Worden, Byron G. Harlan, the Senos. People for 22-27 are Pauline Markham and Kathryn Dana, Gracey and Burnett, Clayton and Allen, Murphy and Drew, James A. Glenroy, Alma La Toska, Mabel Craig, Eddie Quinn, and Bradford and Munn.

INDIANAPOLIS, IND.—Hyde's Comedians in their engagement at the Park, which closed 13, have never done so well here before.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 15 Jessie Couthoui was the star. The Elinore Sisters, late with Tony Pastor, were excellent, and the Maginleys did remarkable trapeze work. A pleasing entertainment was given by Charles Edwards, Louis Albion, and Arline Athens in Rally 'Round the Flag. Other popular features were an excellent musical act by Mudge and Marlow, a German sketch by Tegge and Daniel, and music and dance specialties by John E. Drew and Elmer Bowman.

LOUISVILLE, KY.—Hyde's Comedians with Helene Mora and McIntyre and Heath as special features is the offering at the Buckingham week commencing 14. City Sports opens for a week 21.

NASHVILLE, TENN.—The Trocadero (W. C. Cunningham, manager): The co. appearing at this house week of 15 is quite an improvement on what has been there and good houses are the result. The co. includes Larry and Annie Connors, the Mantell Sisters, Louis D. Joadwine, and the Fukino Imperial Japanese Troupe of Acrobats.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 15-20 are the Tantines, Belle Thurston, Minnie Kane, Bessie Kellogg, etc. Business fair; performance very good.

LAWRENCE, MASS.—New Lawrence Theatre (C. J. Gorman, manager): The Wood Sisters' co. gave fair performances to big business 11-13. Down the Slope 15-17; light receipts. Hopkins' Trans-Oceanic Vaudevilles 18-20. Night Owls 22-24. White Crook 25-27.

PITTSBURG, PA.—The New York Stars, with Steve Brodie, opened to large attendance at the Academy of Music 15. Next week Scribner's Columbian Burlesquers. The World's Musee Theatre reopened 15 with Arnold and Gardner's Burlesque co. A curio hall forms part of the entertainment.

ERIE, PA.—Girard Theatre (Joseph E. Girard, proprietor): Louise Dempsey's Klondike Novelty Stars appeared to fair houses 15-20. Coming: Lang's Operatic Burlesquers 22-24.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): The wave of prosperity was much in evidence week of 8-14, the S. R. O. sign being out nightly before the rising of the curtain. The Knaben Kapelle was the feature of the bill, and the little chaps were obliged to respond to many encores. Arthur and Jennie Dunn made a most decided hit. Hayden and Betherton appeared in a neat sketch, and Ola Hayden pleased the lovers of music. Coming 15: The Olifans, Madame Orbasany, Petrie and Elise.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): The capacity of the house was thoroughly tested at each of the four daily performances during the week 15-20. The olio included Mrs. George S. Knight, Dora Wiley, Barnes and Sisson, Welby, Pearl and Keyes, Nat Farnam, Edward I. Boyle, and views of A Trip to Klondike.

WORCESTER, MASS.—Bijou Theatre (Jules E. Offner, manager): Andy Hughes' European Novelty co. had good business 15-20. The co. includes the European Mixed Four, Hughes, Morton, McBride, and Walton, Louise Moore, Nellie Sylvester, Topack, and Steele, the Donovans, and Goldie, St. Clair and Goldie. Gus Williams 22-27.

LYNN, MASS.—Music Hall (Harry P. Gass, manager): Colored Club Burlesque co. 15-17 to fair business. Bon Ton Burlesquers 18-20.

DETROIT, MICH.—At the Capitol Square Sam T. Jack's Klondike co. is on week 14-20. At the Wonderland 14-20 Mrs. Alice J. Shaw is the biggest attraction. Detroit is Mrs. Shaw's native ground, and therefore interest centres in her appearance here. This is the first time she has visited us professionally in some years, and now she is accompanied by her twin daughters, who seem to have inherited their mother's artistic gifts. They whistle almost as charmingly as does Mrs Shaw, and they also appear in a dancing act.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): A fairly good bill 15-20 to good houses. Alice Raymond and John Kurkamp, the Gises, Ella O'Keefe, Annie Davis, Mack and Elliott, and Sefton and Deagle. Auditorium Theatre (Leonard and Marlowe, managers): This house was reopened 15 with a long list of attractions to good business, which includes James M. Burton, Miss Gleason, Rosaire, Millard and Wayne, Leonard and Fulton, and Marlow and Plunkett.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Rentz-Santley Burlesque co. 15-20; big houses. Specialties by Lottie Elliott, J. J. Sullivan, Fisher and Crowell, Sisters Engstrom, Bewley and Barney, Harry Marion, Francis Namon, and Tyrene and Evalene were all good. Flynn and Sheridan 22-27.

FALL RIVER, MASS.—Rich's Theatre (Jack Beck, manager): Bryant and Watson's American Burlesquers 10-13 drew lightly and gave a corresponding show. Rose Sydell's London Belles 15-17 gave fair satisfaction. Winnifred Stewart, a clever baritone singer, is a strong feature. Bossow Midgets 18-20. Herald Square Comedians 22-24.==Casto Theatre (Al Haynes, manager): Good business continues with this house. Earle and Remington, Gilbert Sarony, Arnsen, Sisters Mendoza, William E. Hines, Grant and Promphret, and Stewart and Gillen appeared 15-20.==Item: Prices were reduced to 10, 20, 30 at Rich's Theatre, beginning 13.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Poli's, New Haven, 22-27, Palace, N. Y., 29-Dec. 4.
Alburtus and Bartram—Haymarket, Chicago, 22-27.
Ancion, Adrienne—Opera House, Chicago, 22-27.
Atherton, Alice—Koster's, N. Y., 22-27.
Adolphi Trio—Keith's, N. Y., 22-27.
Angelo Sisters—Keith's, N. Y., 22-27.
Andrews, Pearl—Music Hall, Brooklyn, 22-27.
Americus Comedy Quartette—Keith's, Boston, 22-27.
Alburtias, Monsieur—Austin and Stone's, Boston, 22-27.
Americus, Young—Austin and Stone's, Boston, 22-27.
Bryant and Cleaves—Pastor's, N. Y., 22-27.
Buffons, Three—Pastor's, N. Y., 22-27.
Burke and Andrus—Keith's, N. Y., 22-27.
Bennett, Maggie—Academy, Chicago, 28-Dec. 4.
Barston and Ashley—Opera House, Chicago, 22-27.
Barr and Evans—Poli's, New Haven, 22-27, Auditorium, Bridgeport, 29-Dec. 4.
Booth, Lizzie—Music Hall, Brooklyn, 22-27.
Busch—Keith's, Phila., 22-27.
Burt and Jordan—Keith's, Phila., 22-27.
Baisley, Marion—Austin and Stone's, Boston, 22-27.
Basco and Roberts—Imperial, Chicago, 22-27.
Budworth and Brimmer—Hopkins', Chicago, 22-27.
Benedetto, Blanca—Keith's, Phila., 15-27.
Baker and Fonda—Avery's, Cincinnati, 15-Dec. 6.
Carter, Billy—Howard, Boston, 22-27.
Canfield and Carleton—Hyde and Behman's, Brooklyn, 22-27.
Conway and Leland—Keith's, Boston, 22-27.
Chung, Ching—Hopkins', Chicago, 22-27.
Conroy and McDonald—Keith's, N. Y. 15-27.
Clover Trio—Olympic, Providence, 22-27.
Craig, Mabel—Wonderland, Wilmington, Del., 22-27.
Cawthorn, Herbert—Pike's, Cincinnati, 22-27.
Carlin and Clark—Olympic, Providence, 22-27.
Carroll and Nealy—Opera House, Chicago, 22-27.
Coyne Brothers—Haymarket, Chicago, 22-27.
Chulita—Ninth and Arch, Phila., 22-27.
Davis and Jerome—England—indefinite.
Daly, Lizzie and Vinie—Hopkins', Chicago, 21-27. Opera House, St. Louis, 28-Dec. 4.
Damm Brothers—Hopkins', Chicago, 22-27.
De Gray and Josephine—Wonderland, Detroit, 29-Dec. 4.
Dick, Dick and Dickie—Koster's, N. Y., 1-27.
Drew, John E.—Pastor's, N. Y., 22-27.
Degreaus, The—Pastor's, N. Y., 22-27.
De Veaux and DeVeaux—Proctor's, N. Y., 22-27.
Dale, Musical—Koster's, N. Y., 22-27.
De Kock Troupe—Koster's, N. Y., 22-27.
Diaz, Pablo—Koster's, N. Y., 22-27.
Dunn, Emma—Hopkins', Chicago, 22-27.
De Gamor, Marie—Music Hall, Brooklyn, 22-27.
Day, George W.—Keith's, Boston, 22-27.
Deaves, Walter E.—Keith's, Boston, 22-27.
Eddy Family—Palace, N. Y., 22-27.
Ellis and Moore—Opera House, Chicago, 22-27.
Eckert and Berg—Haymarket, Chicago, 22-27.
Evans, George—Pastor's, N. Y., 22-27.
Elinore Sisters—Pastor's, N. Y., 22-27.
Emmett and Mortland—Keith's, N. Y., 22-27.
Eldridge, Press—Auditorium, Kansas City, 29-Dec. 4.
Evans and Mills—Haymarket, Chicago, 22-27.
Filson and Erroll—Keith's, Boston, 22-27.
Frencelli and Lewis—Pike's, Cincinnati, 21-27, Avenue Theatre, Pittsburg, 29 Dec. 4.
Fox and Allen—Hopkins', Chicago, 22-27.
Fisher and Quigg—Proctor's, N. Y., 22-27.
Finley and Toohey—Keith's, N. Y., 22-27.
Franciola Sisters—Keith's, N. Y., 22-27.
Fanson, Courtney and Fanson—Opera House, Chicago, 22-27.
Fields, Al.—Imperial, Chicago, 22-27.
Flatow and Dunn—Hyde and Behman's, Brooklyn, 22-27.
Fillis' Dogs—Keith's, Phila., 22-27.
Fenz Brothers—Keith's, Phila., 22-27.
Fitzgibbon Trio—Keith's, Phila., 22-27.
Frazettos, Les—Austin and Stone's, Boston, 22-27.
Farrell and Valentine—Ninth and Arch, Phila., 22-27.
Gautier, Emile—Keith's, Boston, 22-27.
Griffiths Brothers—Proctor's, N. Y., 22-27.
Glenroy, James Richmond—Wonderland, Wilmington, Del., 22-27.
Gorman and West—Music Hall, Brooklyn, 22-27.
Gremache Brothers—Keith's, Boston, 22-27.
Hefron, T. J.—Bijou, Worcester, Mass., 22-27, New Gilmore, Springfield, 29-Dec. 4.
Hawkins, Lew—Hopkins', Chicago, 22-27, Hopkins', St. Louis, 29-Dec. 4.
Harlow, Richard—Music Hall, Brooklyn, 22-27.
Howe, Wall and Walters—Keith's, Boston, 22-27.
Hall, E. M.—Opera House, Chicago, 22-27, Hopkins', Chicago, 28-Dec. 4.
Howe and Edwards—Moore's, Detroit, 22-27, Moore's, Rochester, 29-Dec. 4.
Haynes, Gertrude—Proctor's, N. Y., 22-27.
Held, Anna—Koster's, N. Y., 22-27.
Hull, Caroline—Auditorium, Kansas, City, 21-27.
Hall, Pauline—Hyde and Behman's, Brooklyn, 22-27.
Hayes and Lytton—Hyde and Behman's, Brooklyn, 22-27.
Helston Sisters—Keith's, Boston, 22-27.
Harrington, J. W.—Keith's, Boston, 22-27.
Hulines, Three—Austin and Stone's, Boston, 22-27.
Higgins and Leslie—Ninth and Arch, Phila., 22-27.
Hernandez, Irene—Ninth and Arch, Phila., 22-27.
Johnson, Riano and Bentley—Keith's, Phila., 22-27.
Kernell, John—Haymarket, Chicago, 22-27.
Kelly and St. Clair—Opera House, Chicago, 22-27.
La May, Louise—Haymarket, Chicago, 22-27.
Lorraine and Howell—Opera House, Chicago, 22-27.
Littlefield, C. W.—Howard, Boston, 22-27, Keith's, N. Y., Dec. 6-11.
Leon, Walter—Proctor's, N. Y., 22-27.
Lloyd, Marie—Koster's, N. Y., 22-27.
Linder, Joe—Keith's, N. Y., 22-27.
Lassards and Forte—Keith's, N. Y., 22-27.
Leavell and Baucher—Wonderland, St. Joseph, Mo., 21-27.
Le Clair, John—Harlem Music Hall, N. Y., 22-27.
Lawrence and Harrington—Opera House, Chicago, 22-27.
La Porte Sisters—Opera House, Chicago, 22-27.
Lessik, Hadj—Imperial, Chicago, 22-27.
Le Roy, Nat—Imperial, Chicago, 22-27.
Le Roy and Clayton—Keith's, Boston, 22-27.
Loyale, Signor—Ninth and Arch, Phila., 22-27.
Mayo Brothers—Hopkins', Chicago, 22-27.
Mimic Four—Pike's, Cincinnati, 22-27.
Mudge and Morton—Poli's, New Haven, Conn., 29-Dec. 4.
Morton, Sam and Kitty—Opera House, Chicago, 22-27.
McIntyre and Rice—Pastor's, N. Y., 22-27.
McIntyre, Pearl—Pastor's, N. Y., 22-27.
McWade and May—Pastor's, N. Y., 22-27.
Matthews and Harris—Keith's, N. Y., 22-27.
Mae, Bonnie—Haymarket, Chicago, 22-27.
McDonald Brothers—Haymarket, Chicago, 22-27.
Millar, Jessie—Hyde and Behman's, Brooklyn, 22-27.
Manning and Prevost—Keith's, Phila., 2-27.
Mardo—Keith's, Boston, 22-27.
McIntyre, Maud—Austin and Stone's, Boston, 22-27.
Marzello Brothers—Austin and Stone's, Boston, 22-27.
Murray and Alden—Austin and Stone's, Boston, 22-27.
Miles and Ireland—Ninth and Arch, Phila., 22-27.
Neuville and Barlow—Haymarket, Chicago, 22-27.
Northern Troupe—Proctor's, N. Y., 15-27, Keith's, Phila., 29-Dec. 4.
Nosses, Five—Bridgeport, Conn., 29.
O'Rourke, Eugene—Pastor's, N. Y., 15-20.
Olschansky and Lonny—Orpheum, San Francisco, 15-Dec. 4.
Ornson, J. P.—Pastor's, N. Y., 22-27.
Ozav—Haymarket, Chicago, 22-27.
O'Brien and Havel—Keith's, Phila., 22-27.
O'Brien, Jennings and O'Brien—Keith's, Phila., 22-27.
Obrey and Fern—Austin and Stone's, Boston, 22-27.
Pantzer, Lina—Proctor's, N. Y., 15-27.
Pitrot, Richard—Opera House, Chicago, 22-27, Hopkins', Chicago, 29-Dec. 4.
Paulinetti and Piquo—Keith's, Boston, 22-27.
Pantzer Trio—Haymarket, Chicago, 22-27.
Payne, Billy—Music Hall, Brooklyn, 22-27.
Perkins, Peggy—Austin and Stone's, Boston, 22-27.
Parvos, The—Ninth and Arch, Phila., 22-27.
Quigley Brothers—Music Hall, Brooklyn, 22-27.
Robyns, Mr. and Mrs.—Gilmore's, Springfield, Mass., 22-27, Howard, Boston, 29-Dec. 4.
Royce, Ray L.—Opera House, Chicago, 22-27.
Riley and Hughes—Keith's, Phila., 22-27.
Rodgers and Bock—Alhambra, Milwaukee, 21-27.
Royce and Intropidi—Pastor's, N. Y., 22-27.
Ray, Charlotte—Pastor's, N. Y., 22-27.
Rombello, Mlle.—Koster's, N. Y., 22-27.
Reno and Richards—Keith's, N. Y., 22-27.
Robbins—Keith's, N. Y., 22-27.
Randall, Lew—Keith's, Boston, 22-27.
Russells, The—Austin and Stone's, Boston, 22-27.
Richmond and Richmond—Ninth and Arch, Phila., 22-27.
Smith and Campbell—Hyde and Behman's, Brooklyn, 22-27, Bijou, Phila., 29-Dec. 4.
Shaw, Alice—Pastor's, N. Y., 22-27.
Shepley, John H.—Pastor's, N. Y., 22-27.
Solomon, Frederick—Pastor's, N. Y., 22-27.
Senor Brothers—Imperial, Chicago, 22-27.
Stewart, Charles—Imperial, Chicago, 22-27.
Schult, Minnie—Hyde and Behman's, Brooklyn, 22-27.
Shayne and Warden—Keith's, Phila., 22-27.
Schaar, W. A.—Keith's, Boston, 22-27.
Stanleys, The—Austin and Stone's, Boston, 22-27.
Searles and Abbey—Austin and Stone's, Boston, 22-27.
Tanakas—Keith's, Phila., 22-27.
Titus, Lydia Yeamans—Keith's, N. Y., 22-27.
Terry Sisters, Three—Austin and Stone's, Boston, 22-27.
Valmore, Fred—Keith's, Boston, 22-27.
Vousden, Val—Haymarket, Chicago, 22-27.
Von Hatzfeldt, Countess—Orpheum, Cal., 8-27, Orpheum, Los Angeles, 29-Dec. 4.
Wood, George H.—Proctor's, N. Y., 22-27.
Weston and Beasley—Proctor's, N. Y., 22-27.
Whiting and Stanley—Bowdoin, Boston, 22-27.
Willett and Thorn—Hyde and Behman's, Brooklyn, 22-27, Keith's, Boston, 29-Dec. 4.
Wayne, Charles—Opera House, Chicago, 22-27.
Welles, Charles B.—Keith's, Phila., 22-27.
Watson and Newton—Keith's, Boston, 22-27.
Western, Lillie—Haymarket, Chicago, 22-27.
Williams Trio—Richmond, Me., 22-27., Augusta 29-Dec. 12.
West, John A.—Avenue Theatre, Pittsburg, 22-27, Opera House, Chicago, 29-Dec. 4.
Webb and Hassan—Palace, N. Y., 22-27.
Zobedie—Opera House, Chicago, 22-27.
Zozora—Austin and Stone's, Boston, 22-27.

OBITUARY.

William H. Elwood, who has become prominent in the theatrical profession as the leading man in several well-known companies, died at the Hotel Cadillac, this city, last Wednesday morning, of acute gastritis. The death was very sudden. Mr. Elwood retired on Tuesday night with, apparently, no more serious illness than a slight cold. William H. Elwood's real name was H. E. Hoffnagel. He was born thirty-five years ago in Detroit, and was educated at the University of the State of Michigan. He began his career as a clerk in a Detroit bank, meanwhile devoting much time to amateur theatricals. He displayed so much dramatic talent that his friends advised him to become a professional actor. He came to New York twelve years ago and secured an engagement. He was for several years Stuart Robson's leading man, appearing with him in The Henrietta, A Comedy of Errors, In Marriage a Failure, and other plays. Last season he was with Fanny Davenport, and during the present season was with Isabel Evesson and Estelle Clayton in A Puritan Romance until the company was quarantined in the South and was finally forced to disband. Mr. Elwood married, in July, Luna Cooper, who was with Francis Wilson's company for three seasons, and was with Fanny Davenport, in whose company she first met her husband. Mrs. Elwood was summoned by her father, William Cooper, a well-known jeweler, of Maiden Lane, from Hagerstown, Pa., where she was appearing in In Atlantic City, and upon her arrival in New York she found her husband dead. Mr. Elwood was a member of the Actors' Society and the Elks, and was widely esteemed for his geniality and good fellowship. No friend ever appealed in vain to "Billy" for a helping hand. He leaves, besides the host of friends who mourn him, his wife, a widowed mother, and a married sister. The funeral occurred last Friday from Elks' Hall, Twenty-seventh street and Broadway, New York, and the body was interred in the plot known as "Elk's Rest," in Evergreen Cemetery.

Probably no one in this country had been more closely identified with circus matters and for a longer time than Thomas E. Cooke, who died on Nov. 18, in Paterson, N. J., at the age of ninety-six. He was born in Beckshill, Eng., and in 1836 came to America with his father's circus, the first ever seen in this country. It created a sensation, and a hit was made that kept the show here some time. Thomas Cooke gave up his profession in 1867 and returned to the United States. His original line of work was tumbling, though he afterward became a clown of great reputation. He had lived in Paterson for the last twenty-seven years. His children have grown gray in the sawdust ring, and his grandchildren have reached mature age and joined the theatrical profession.

John Lovering, once an actor and manager, and brother of Daisy Lovering, of the Brooklyn Park Theatre Stock company, was killed by a falling telegraph pole in Philadelphia on Nov. 17. Mr. Lovering was about thirty years of age, and was a telegraph inspector in Philadelphia. The funeral will be private.

Mrs. Louis Jacksuch Blamont, wife of the well-known playwright, died on last Thursday at her home in Galveston, Texas. Mrs. Blamont had herself considerable literary merit and some of her work was of the highest order. She had many friends in book circles, and her death will be widely mourned.

Richie Foy, a well-known and popular vaudeville performer, died at his home in Chicago, on Nov. 5, of consumption. He appeared in sketches with his wife, the team being known as Foy and Vedder.

W. S. HART'S TOUR.

Manager John Whiteley states that in his twenty-five years' experience he has never seen an actor meet with such unqualified success as his new star, W. S. Hart, is doing. Mr. Hart has been touring the Western States for the past fifteen weeks, and the reports received are certainly most favorable. The Lawrence, Kan., *World* of Nov 17, in commenting editorially on the death scene of Mr. Hart in The Man in the Iron Mask, says: "The death was terribly realistic. As he straightened out and the death rattle was heard, many people in the audience turned their heads. There was present the physician who attended young Serf, who died here last year from the effects of football injuries, and he stated to a *World* representative to-day that Hart's death struggles were exactly like those of young Serf."

MANAGER BUNNELL'S ENTERPRISE.

Manager G. B. Bunnell is evidently satisfied with the result of a concentration of his energies at New Haven, where he has made the Hyperion Theatre a model house. By a glance at his advertisement in another column, it will be seen that he is hustling to beat the record, and his patrons may be assured that they will be treated to the best obtainable attraction for Christmas week.

Married.

EMMETT—CHURCHILL.—Burton E. Emmett and May Churchill.

PHILP—HOWARD.—William E. Philp and Caroline Howard, at Youngstown, N. Y., on Nov. 15.

PETERS—HARRINGTON.—Louis Peters and Anne Harrington, at Milwaukee, Wis., on Nov. 11.

REITZ—MACNICHOL.—Charles Lewis Reitz and Lizzie Macnichol, at Baltimore, Md., on Nov. 18.

Died.

BLAMONT.—Mrs. Soula Jacksuch Blamont, on Nov. 18, at Galveston, Texas.

COOKE.—Thomas Edwin Cooke, on Nov. 18, of pneumonia, at Paterson, N. J., aged 96.

FOY.—At Chicago, Nov. 5, of consumption, Richie Foy (of Foy and Vedder).

HOFFNAGLE.—H. E. Hoffnagle (William Elwood), at New York city, on Nov. 16, of acute gastritis, aged 34 years.

HOUGHTON.—Dr. G. H. Houghton, rector of "The Little Church Around the Corner," on Wednesday, Nov. 17, at the rectory, in New York, aged ..

LOVERING.—John Lovering, in Philadelphia, on Nov. 17, aged 30 years.

NEW LIFE MEMBERS FOR THE FUND.

President Louis Aldrich, of the Actors' Fund, has received the following letters from additional new life members of the profession's great charity:

TREMONT THEATRE, BOSTON, Nov. 13.

DEAR MR. ALDRICH: It will be a great gratification to me to be enrolled a life member of the Actors' Fund, and although I perceive that the Board of Directors do not so much want my subscription as my name I venture to enclose cash to the amount of $50, in the hope that it will not be refused by them. Yours faithfully,

EDWARD S. WILLARD.

209 E. 15TH ST., NEW YORK, Nov. 15.

DEAR MR. ALDRICH: Enclosed find my check for $50, amount of life membership in the Actors' Fund. Wish you every success in your endeavors to boom an interest in this grand institution.

Sincerely yours,

GEORGE WOODWARD.

CHICAGO, ILL., Nov. 16.

MR LOUIS ALDRICH: Madame Modjeska wishes me to enclose on her behalf a check for $50 to the Actors' Fund for life membership, and wishes to express to you her thanks for appealing to her in the matter. Yours truly,

C. BOZENTA.

LETTER TO THE EDITOR.

A TRIBUTE TO JAMES CARLYLE SCOTT.

NEW YORK, Nov. 19, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I venture to ask that you grant me a little space in which to pay the tribute of a friend to the memory of the late James Carlyle Scott, for some time a member of THE MIRROR staff, who died of consumption Nov. 4 in the thirty-third year of his age.

I was on terms of the closest intimacy with the deceased for upward of ten years, and I can truthfully say that in all that time he never spoke an unkind word to me nor gave me cause to speak a hasty one to him. His nature was the most lovable, the most sympathetic, I have ever known. It was also the most unselfish. For illustration, during the months of physical and mental pain which immediately preceded his death, I was accustomed to write him when unable to call for some days, and invariably his reply, after answering briefly my queries concerning his condition, would go at length into certain of my plans and projects that had been discussed between us, with reiterated good wishes, warm from a kindly heart, for their fruition. This was his habit, to think more of his friends' welfare than of his own. How much is carried in that simple statement. All his impulses were generous. There was not one mean fibre in his being. I believe he had not an enemy in the world, and every one who was brought much in contact with him he attached to himself easily and permanently. His temperament was responsive, ardent in friendship. The venial faults he had—for, the gods be praised, he was far from being a "perfect" man—sprang from virtue, from generosity, from loving kindness and a liking for laughter and wit, and, this above all, the fellowship of friends.

Personally he was somewhat eccentric, with the strongly marked mannerisms possessed by all who are cast in an original mold. A grandnephew of Thomas Carlyle, he had many an interesting anecdote to relate of the Sage of Chelsea. He was a passionate lover of Shakespeare, and a quaint fashion of thickly studding his talk with quotations from the master's writings often delighted and amused his intimates. "I speak by the book," I have heard him say, "Shakespeare!"

I cannot refrain from bringing to light a very beautiful episode connected with this most untimely taking off. The widow of the deceased was, during her husband's lifetime, a minor member of Miss Maude Adams' company. Not only did Miss Adams make constant and solicitous inquiry of her toward the end, but on the morning of the day of the funeral she called on the widow, without ostentation and in a womanly way, remained with her for an hour or more offering what consolation she could, and before leaving placed upon the coffin a bunch of violets. I have some of the flowers before me as I write. Like the act of which they are the visible reminder, they still exhale a faint, sweet perfume.

"He was my friend, faithful and just to me." Blindly, selfishly, rebelliously, I grieve, as must all who knew him at his worth. I count myself fortunate to have met him for a little time in passing. No hope is left to me that I shall ever look upon his like again.

I am, sir, sincerely, ROBERT STODART.

MATTERS OF FACT.

Dolly Theobald, the tiny soubrette and clever dancer, who was so successful in 14-2, is open to offers and may be engaged in conjunction with Howard Powers, high tenor and juvenile.

Gus Williams, who has forsaken the dramatic stage for the vaudeville, has scored one of the biggest hits in his career. His act is an incentive for continuous laughter, and it pleases his audiences immensely. He is booked in the best vaudeville theatres for some time ahead. Robert Grau is his agent.

Lillian Ames will play the leading business in In the Name of the Czar.

Almos Peltier will accept engagement as property man. He can play small parts.

The Composite Printing company, 123 West Fortieth Street, continues to print 100 cards, closely resembling engraved cards, for 50 cents, and all kinds of small stationery printing in the best style at prices which cannot be equaled.

Alexander Kearney will be Wilton Lackaye's leading man.

Vernon Somers has signed for the leads with the Hands Across the Sea company.

Madame Vance, the well-known dressmaker and costumer, has removed to her former quarters, 1453 Broadway, wishing to get back into the theatrical centre. She is making a number of very handsome gowns for Charlotte Crane, who is to play the leading role in A Stranger in New York road company.

Margaret Mayo is receiving many flattering notices for her pretty work as Caroline Mitford in the special Secret Service company.

A dramatic company wants a talented amateur with small capital to play leading business. Communications should be addressed to "Confidential," care this office.

Estelle Wellington, the sprightly soubrette of McFadden's Row of Flats, wins much favor by her clever singing and dancing specialties.

Open time in Dec., also in the early part of 1898, is announced at the Broadway Theatre, Cape Girardeau, Mo., under the new management of Matteson, Chenne and Joseph.

Blaney's A Boy Wanted broke the season's record last Sunday at the People's Theatre, Evansville, Ind.

Gosnan, Cramer and Company have assumed the management of the Temple Theatre, Alton, Ill. Alton being a good Sunday night stand, they want strong attractions to fill these dates, all of which are now open. New Year's is also unbooked.

Jacob Litt has some open time in January over his Northwestern Circuit. Application should be made to his New York offices in the Knickerbocker Theatre Building.

The manager of an opera company, who is located at Clinton, Ia., wants principals and chorus to play one-night stands.

Ella Hugh Wood has made a hit in the role of an old maid, Marthy Perkins in Way Down South. Her work is strongly commended by Amy Leslie in the *Chicago Daily News*.

From the West comes the news that Tennessee's Pardner is "turning 'em away." The performance is a good one and deserves the patronage it gets.

Daniel Sully and his company are doing a big business everywhere this season, and The Millionaire seems to be a greater hit than ever. Mr. Sully is a clever actor, and his O'Brien the Contractor is a good bit of work. The company go to Mr. Sully's country place in Ulster County for a Thanksgiving holiday.

Sioux Falls, So. Dakota, has been in need of a good theatre. A deal recently consummated has set a force of men at work converting the post office building—which is located in the business centre of the city—into a modern playhouse, which the management claim is to be the equal of any theatre in the Northwest. The house is to be completed by Jan. 1. The seating capacity is to be 1,200, and the stage sufficiently large to accommodate almost any attraction on the road. S. M. Bear has secured a ten-year lease on the new house.

Waite's Opera company is packing houses in the Eastern States in a way that is unusual even for that popular organization. The company numbers fifty people this year and the performances are excellent in detail.

Fanny Rice and At the French Ball seem to have made an emphatic hit in the Northern section of the country. Not only are the houses continually crowded, but other large strows show which way the wind blows. George Williamson, of Detroit, was so much impressed by Miss Rice that he dedicated a bit of verse to her. The star received the testimonial last week and expressed herself highly gratified.

Of Emma Brennan in A Southern Romance, the Atlanta *Constitution* says: "Emma Brennan is one of the very few actresses who can act the part of the old Southern mammy true to life, but she does it in the part of Meriky, and, unlike nearly all who undertake such parts, she does not spoil it by overdoing it. Meriky is one of the most pleasing characters in the play."

The Rays in A Hot Old Time demolished all records at Hight Street Theatre, Columbus, last week, the house being sold nightly at 7.15 P.M.

Mathews and Bulger opened at Fargo, N. D., last Friday night in At Gay Coney Island to the capacity of the theatre. The receipts were $735.

The exclusive rights for production in this country of The Middleman, The Rogue's Comedy, Judah, The Physician, The Professor's Love Story, and John Needham's Double are vested in Edward S. Willard and which represent a formidable repertoire of successes. Managers and others are warned against the presenting of any of these plays by anyone but Mr. Willard. Violators of his rights will be prosecuted.

A first-class attraction can secure Christmas or New Year's Day, both of which are open, at the New Ruswin Lyceum, New Britain, Conn., on sharing terms or certainty.

O'Hooligan's Masquerade, headed by Gallagher and West, and supported by a strong company, is managed by H. M. Rosenthal, who will play the attraction in three-night and week stands through the Middle Atlantic States. The attraction carries its own effects.

Fred Arundel, formerly musical director for Bo-Peep, Rush City, and other well-known attractions, invites offers for the rest of the season. He may be addressed care this office.

Hettie E. Schell resigned from Smyth and Rice's Comedians, playing My Friend from India, in which she essayed the leading role. She invites offers as ingenue or singing comedienne.

New Year's Day is open at the Grand Opera House, Oshkosh, Wis.

Will Danforth will be the future nom de theatre of Will Daniels, who plays Don Pablo Tabasco in The Idol's Eye.

A strong attraction can secure immediate open time, including Christmas week, at the Empire Theatre, Holyoke, Mass.

Harley Merry will dispose of an interest in Cuba's Vow to a manager with capital. He has the complete production. His address is 951 Franklin Avenue, Brooklyn.

People are wanted to play some of the leading roles in support of Edwin Rostell in Shakespearean repertoire. Good work is essential. J. Alexander is manager for Mr. Rostell.

A strong farce-comedy or holiday attraction is wanted to fill in Christmas week at the Ninth Street Opera House, Kansas City, Mo.

George R. Edeson, comedian and stage director of the Schiller Theatre Stock co., Chicago, retires from that organization Nov. 27. He invites engagement for the balance of the season.

Howard and Doyle have bought the sole rights to Master and Man for two years, and have secured the sole renting rights of Harbor Lights, Governor of Kentucky, Lights of London, for the West and South, from and inclusive of Pittsburg.

The week of Nov. 29 is open at the Grand Opera House, Wheeling, W. Va., where good attractions have been doing a good business.

Julia Hanchett, of the late Van Biene company has closed with Dorothy Morton for Miss Brevity of Hong Kong.

The following have been engaged for the Aldora Shem company: Pearl Kincaide as leading lady, Roscoe Sharer, James Keeley, and W. E. Shem.

Good attractions playing the West around the holidays can secure Christmas and New Year's day, which Managers Fuller and Lee have open at the Paddock Opera House, Beatrice, Neb.

Favorable reports are received regarding the Standard Theatre in Philadelphia. The present management have changed the policy of the house, and it is now devoted to legitimate attractions. J. G. Jermon has made the house one of the most attractive theatres in Philadelphia. It has been thoroughly renovated, stocked with new scenery, and a new electric plant has been built. It is located in a section of the city thickly populated by patrons of popular priced attractions. The seating capacity is 2,100. Matinees are given daily. The best melodramas and farce-comedies are booked and will appear in rapid succession. A better business has been done under the present management than was ever recorded in the history of the house. David Traitel as manager is now booking some open weeks for this season and solicits attractions for next season.

Lorin J. Howard joined J. B. Rotnour's Madison Square company, as comedian, opening Nov. 15, at Columbus, Kan., in Pavements of Paris. This company is negotiating with Howard and Doyle for all the best plays obtainable, and has already secured Master and Man, Storm Beaten, Countess DeMorray, and will shortly add Lights of London, Governor of Kentucky, Friends, Harbor Lights, and others.

Martin J. Dixon is personally directing the tour of Frank Harvey's play Brother for Brother, and reports the reception of the piece has been most cordial everywhere. The play is booked in Philadelphia, Brooklyn, and Boston. The company includes William Fredericks, Joe P. Convers, John F. Webber, J. F. Bolger, George Fell, Frank Durant, Leonore Gordon, Edith Ives, Elenore Allen, and Jessie Wallace. Mr. Dixon has Christmas day and week open.

Cold cream is one of the essentials in the making up of an actor, and it is necessary that only the best preparation of this kind be used. Parton's Perfection Cold Cream has established a reputation among the profession for its many good qualities, since its advent upon the market several years ago. It bears good references from professionals who have been using it. George P. Parton, pharmacist, at Scranton, Pa., is the manufacturer of this article.

Emil Stoessel, 29 West Twenty-eighth Street, is the agent for De Wagstaffe and Flockton's plays and sketches, which have been so successful on the vaudeville stage.

The New Auditorium Theatre at Kane, Pa., will open Nov. 30, with Washburn's Double Minstrels as the inaugural attraction. The house is a ground floor theatre, built on modern lines. George H. Verbeck is the manager.

Madame Menzeh-Bartlett, the graceful prima ballerina and maitresse de ballet of the German and Italian operas, has opened a school of dancing at 27 West Forty-second Street, where she will teach stage and ballet dancing, besides all the novelties known to the terpsichorean art. Having been always a finished exponent of dancing, she is well fitted for her new undertaking.

LETTER LIST.

WOMEN.

Abbott, Jessie P.
Anderson, Margaret
Ansley, Isabel
Alexander, Stella
Allen, Jessie
Anderson, Ida L.
Ayres, Virginia
Allen, Belle
Atkinson, Nance
Amrose, Lorna
Atkinson, Anna L.
Bell, Louise
Birdsey, Eleanor
Bowers, Clare
Burroughs, Marie
Bancroft, Helen
Braddon, Margaret
Bourne, Nettie
Bryerson, Mrs.
Brehany, Louise
Berrell, Mary
Belasco, Grace
Burrows, Marie
Blinn, Holbrook, Mrs.
Blaurstt, Madame
Balch, Ethel
Berlein, Annie M.
Brandon, Ethel
Bagard, Nettie
Booth, Miss
Brooks, Ina
Busby, Amy
Bennett, Eulala
Black, Georgia
Bagley, Maud
Brown, Mabel
Black, Anna
Blake, H.
Clementa, Beatrice
Capsonia, Madam
Comstock, Nellie
Collins, Merria
Cutting, M. S.
Cooley, Lillian
Carleton Sisters.
Crouch, Miss
Crowell, Floy
Cleary, Mena
Conlon, E. M.
Clarke, M. D.
Caverly, A. M.
Chamberlaine, Nelsy
Claire, Miss
Churchill, Mary
Carlismith, Lillian
Corletta, Helen
Cleveland, Mina
Clark, May
Cleveland, Camille
Clark, Lida
Cooper, J. F.
De Frossy, Mme.
Deane, Gussie
DeBerner, Ernestine
Dreux, Lorain
Dantre, Elinson
Dresden, E.
Dunbar, Nellie
Denbl, Marie
Dale, Kate
De Horne, Pauline
Dustan, A. J.
Donaldson, Emma
Davis, Alice F.
Davis, Hattie
Depew, Freda
Davidson, Pauline
D'Arville, Camille
Dreux, Loraine
Elberta, Jennie
Ellis, Florence
Eddy, Jennie
Emmett, Harriet
Evene, Florence
Emery, Georgie
Fay, Evelyn
Fransida
Fuller, Lole.
Field, Evelyn, J.
Farra, Miss
Fletcher, Isabelle
Falk, Eleanore
Fuller, Mabel
Forrester, Hope
French, Gertrude
Francisco, Sara L.
Francis, Maud
Fletcher, Pauline
Grant, Ellen
Garcia, Madelen
Goodbar, Fate
Gerald, Florence
Gassman, Josephine
Gray, Alice
Grayson, Ella
Harding, Madge
Humphrey, Margaret
Henderson, Grace
Hunter, Clara
Hilforde, Jande
Huester, Carrie
Hawley, Georgia
Hopkins, Grace
Hyde, Mrs. W. W.
Howard, Kittie
Hibbard, Irene
Hayden, Mrs.
Hatch, Margaret
Hacker, Emma
Hill, Eunice
Heyer, Grace
Harvey, Pauline
Haslain, Alice
Howarth, Blanche
Hamilton, M.
Haslan, Alice M.
Henderson, Jessie
Ingraham, Rose
Johnston, Frances
Johnson, Geo.
Johnson, Sibyl
Jones, Mrs. Chas. H.
Johnson, Bertha
Jarbeau, Verona
Kleiser, Lillie
King, D. S.
Knott, Adelbert
Kennedy, Rose
LeRoy, Grace
Lloyd, Annie
Lorraine, Nellie
Lowell, Helen
Leslie, Marion
LeClear, Bonnie
Lincoln, Francesca
Lyons, Esther
Lyman, Blanche
LeVere, Mary
Lynton, Ethel
Loane, Josephene
Langley, Grace
Leit, Beatrice
La vesta Rue
Lawrence, Anne
Lowe, Ollie
La Gros, Adele
Mayfield, F.
Marlowe, Edna
Markeller, Vera
McNulty, Kittie
Montgomery, Minnie
Moore, Clara B.
Morris Nina
Mack, Annie
McVicker, J. Mrs.
Marcellie, Louise
Morton, Dorothy
Murphy, Kathlene
Merrill, Edith
Nichols, Mary L.
O'Brien, Eva D.
Oberle, Eda
Parker, Nellie
Parrott, Daisy
Plunkett, Blanche
Palmer, Laura
Perry Eleanor
Parker, Minnie D.
Proto, Miss
Richards, Ruth
Reilly, K. V.
Robinson, Ida
Raymond, Flet
Rigl, Emily
Rock, Ida
Raymond, Maude
Randall, Clara
Rousseau, Marie
Raymond, Edyth
Richardson, Mrs.
Richmond, May
Redpath, Ollie
Rial, Vira W.
Ring, Blanche
Strong, Alma
Snyder, Elisabeth
Sterling, Ada
Seymour, H. F.
Stanton Estella
Scott, Garnet
Sheridan, Emma
Seward, Pearl
Singer, Marian
Savery, Katherine
St. Ayr, Delca
Stanfield, Geontine
Sinclair, Maud
Sardou, Emma
St Clair, Edith
Story, Ruth P.
Susdi, Mrs.
Taber, Lulu
Temple, Rose
Teal, Margie
Timberman, Marc
Titania, Mlle.
Turner, Mrs. P. A.
Tapsco, U. T.
Troja, Miss
Tempieon, Fay
Tack, Alice
Verure, Louise
Van Cortland, Ida
Vincent, Eva
Wellis, Gladys
Wilson, Blanche
Winslow, Kate W.
Willis, H. Cecil
Wooth, Dottie
Washburn, Blanche
Welby, Bertha
Welling, Matilda
Whitehead, Agatha
White, Nellie
Williams, Lela
Wakeman, Mae
Whitney, Elizabeth
White, Maud
Webb, Nella
West, Olive

MEN.

Anderson, W. L.
Abbott, Geo.
Anderson, A. B.
Askin, Harry
Armstrong, David W.
Adams, J. K.
Andrews, Albert A.
Allen, Frank
Alldridge, Arthur J.
Bainbridge, Clement
Barry, Wm. H.
Boardman, Claude
Blinn, Holbrook
Burgess, Neil
Beers, Newton
Brinkeisey, H. W.
Bissett, A. J.
Blaisdell, Wm.
Bates, W. M.
Ball, R. P.
Bernhard, John
Brophy, John
Bell, Digby
Bryant, E.
Bradshaw, Chas.
Bowen, W. J.
Bennett, C. Hugh
Butler, Chas. W.
Brenans, Mgr.
Burns, Thos. H.
Bowles, Geo.
Belmont, Perry
Broung, Will
Benson, Arthur
Barnes, J.
Bernard, J.
Browne, Fred A.
Beyerle, C. E.
Barrows, Jas. O.
Bennett, H.
Bassett, Chas. O.
Barton, Harry C.
Brooke, Henry P.
Burton, C. S.
Brennan, Matthew
Chamberlain, John
Connelly, Frank
Cooma, F.
Conley, Chas.
Comins, Harry L.
Cooper, A. W.
Clarendon, Hal
Cutting, Robt.
Curren, Frank
Collier, Edmond
Cook, Chas. E.
Collins & Phillips.
Clarke, G. F.
Cochran, C. B.
Chadwick, C. W.
Connor, Herbert
Cone, Spencer
Clarke, Arthur
Coes, Fred
Clarke, Summer
Cox, Harold
Caven, John
Comstock, Alex.
Crane, Gardner
Collins, Joe. S.
Carlton, C.
Craig, Chas.
Clark, Payne
Cluzette, Jules
Coons, Chas. E.
Clark, Geo. S.
Cook, Horace M.
Collins, Phil
Campbell Bros.
Cooney, Howard
Carr, Herbert
Devnan, Will
Dodge, Frank A.
Dixon, D. L.
Drew, Harry
DuCain, Frank
Darley, M. O.
DeVaude, C.
Drew, Barton
Donnelly, Jas. A.
Davis, Gussie
Emerson, Warren
Emmet, J. K.
Everham, J. B.
Evans, Robt.
Emery & Sodene
Ellis, S. R.
Emens, R. S.
Emery, Edwin
Edwards, Sam'l
Forest, H.
Fitts, Elijah B.
Fowler, Harry K
Feileman, Jacques
Fey, Carl
Fields, Geo. H.
Franko, Natnan
Fenton, J.
Fenwick, Harry
Forrester, Chas.
Fitzpatrick, S.
Gossin, J. Leslie
Gracey, Dan
Gorton, Willard
Goodwin, Frank
Garrey, Jas.
Gilmaine, C. G.
Grau, Morris
Gerome, Gerald
Goeltzer, Chas. A.
Gibbs, Robt. P.
Gerry, Jno. S.
Hillyers, E. A.
Haig, Alex.
Heatherton, Harry
Harrison, Duncan
Hough, L. G.
Hartigan, W. H.
Hill, A. B.
Henderson, F. C.
Huntington, Wright
Halstead, Jessie
Harriott, F. C.
Hall, S. J.
Haynes D. W.
Harris, Edwin F.
Haynes, Geo. H.
Hill, Geo. A.
Howard, L. J.
Harvey, Wm.
Hirsh, Jacob
Hanwey, Louis
Hinrichs, G.
Herman, Chas. D.
Husted & Griggs.
Hoyt, E. N.
Harold, Stewart
Hickey, Wm.
Hughs, Archie
Hill & Hill.
Haines & Pettingill.
Hunt, Jay
Ince, Thos. H.
Ingraham, Joe
June, J. K.
Jones, Frank
Johnson, Riano & Bentley
Jerome K. Jerome
Johnstone, Lorimer
Jenson, J. M.
Jackson, C. J.
Kohler, Max
Krackonizer, Emily
Kilbourne, Ansley
Knight, Frederick
Kelly, James A.
Kerker, Gus.
King, Everett
Kear, Harry B.
Kelly, Allan
Keefe, Jos. L.
Kendrick, Burt
King, Frank G.
Lane, John
Lindsley, Guy
Leerberger, J. S.
Lee, Henry
Lewis, H. M.
Lannon, Percy
LaClair, Lou
Lewis, W.
Liesegang, Adol.
Little, Carleton
LaGros, A.
Lorenz, Octavous
Lennon, Nestor
Lewis, Mark G.
Leighton, H. C.
Lyons, Ed. D.
Leslie, Bert
Livingston, Albert
Long, Claude
Lawrence, H. E.
Leonard, W. M.
Litchfield, Neil
Lyding, Geo.
Lawton, Frank
Mason, John
Mgr. Gilmey Gordon Co.
Marse, Frank
McCarthy, F. J.
Murray, T. Dave
Marks, Teddie
Monpres, W. H.
McCarron, Jno.
Mitchel & Hanson
Melville, W. S.
Macgillicuddy, W.
Maher, J. B.
Menger, J. L.
McAdams, Ernest R.
Manley, Chas.
Mackie, Will
Mower, Fred
Miller, C. T. H.
MacKenzie, Geo.
Murry, Frank
McDonald, C. W.
McGinty, J. H.
Mgr. Sharpley Lyceum Co.
Morrison, Priestly
Morgan, Geo. P.
Morgan, Chas. A.
Mgr. Matt Curtis.
Mallard, Frank
McGovern, Mr.
Murray, Thos. E.
Madden, Thurman
Magie, John
McDonough, Thos.
Mordent, Edw.
Maynard, H. W.
McCarthy, Chas. F.
McKeniass Opera Co.
New York Trio.
Nigg, H.
Nichols, Fred.
Nichols, Wm.
Nuckols, Chas.
Norris, J. F.
O'Connor, Geo.
O'Rourke, Harry
Oppenheimer, Sol
Ogden, R. W.
O'Brien, Jennings and O'Brien.
Pleasant, Peter J
Peak, L. M.
Plympton, Eben
Potter, Paul
Peck, W. L.
Palmer, J. F.
Pitt, Addison
Palmer, Wm. R.
Potter, Herbert
Phillips, C. G.
Preston, John A.
Percy, R. S.
Pembrook, Clifford
Payne, Chas. F.
Philipps, Chas. F.
Pickard, Sidney
Peyser, David M.
Ross, Frank
Riddell, Syrus
Ryan, Wm.
Reynolds, H. D.
Rex, Rowland
Robert, R. A.
Raymore, W. L.
Raymond, Richard
Rawson & June.
Rose, Ed.
Robinson, Eugene
Read, John
Robinson, Stewart
Ross, Budd
Reid, Hal
Reed, Geo. K.
Rotnour, J. B.
Reeves, Walter
Rowe, J. H.
Smith, Pattie
Slocum, Frank
Sourbeck, H. P.
Shaw, James
Sullver, W.
Stoddard, Harry
Stephens, J. W.
Stewart, Wilkes
Seabrooke, Thos.
Scott, O. M.
Sickles, Chas.
Spreckles, Eugene
Stone, Maurice
Siegele & Co.
Sabel, Dan
Seaman, Chas. G.
Smith, Bill S.
Seybolt, Geo. W.
Stewart, Wm. G.
Small, Frank
Sumaners, Geo. H
Schuman, D.
Sterling, J. R.
Sexton, John
Seabury, Forrest
Sweetser, Fred
Small, Lilla J.
Stone, E. G.
Scott, Paul
Simms, W.
Shaver, R. T.
Shelden, Harry
Sanford, J. S.
Stanley, Edmund
Stewart, Melville
Somers, Vernon
Schulhofer & Wolfe.
Sibe, J. Grahame
Solomon, sol.
Soulver, A.
Tryon, Harry B.
Tyler, Jos.
Tibean, Oliver
Todd, F. N.
Tucker, J. P.
Thompson, Geo. W.
Taylor, H. M.
Tuthill, Ben
Torenoe, Billy
Turner, Chas. W.
Thornbury, Fred K.
Umferts, Jos.
Umbren, Fred
Vernon, Harry
Vernon, D. S.
Vernon, Ed.
Vief, S. E.
Venable, Chas.
Winston, J. J.
Warwick, J. H.
Warde, Arthur F.
Ward, H. B.
Watcham, H. E.
Wilson, Guy P.
Whittier, Robt.
Whitbread, Thos.
Wheeler, N. Punch
Wilke, Herbert
Wightman, Allen
Wood, Jas. P.
Webber, W.
Woodard, John
Wilson, Harry
Way, Earl C.
Willetts, Gilson
Walton, Chas. F.
Wright, Geo.
Wright, Wm. H.
Woodford, Chas.
Waldron, Chas.
White, F. W.
Young, Harry
Zimmerman, W. P.

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DATES AHEAD.

[*Received too late for classification.*]

MYSTERIOUS MR. BUGLE: Lafayette, Ind., Nov. 23, So. Bend 24, Ft. Wayne 25, Muncie 26, Marion 27, Cleveland, O., 29-Dec. 1, Buffalo, N. Y., 2-4, Rochester 6-8, Syracuse 9-11.

PUDDIN'HEAD WILSON (William D. Malley, mgr.): Reading, Pa., Nov. 23, Pottsville 24, Wilkes-Barre 25, Scranton 26, 27, Elmira, N. Y., 29, Corning 30, Hornellsville Dec. 1, Bradford 2, Jamestown 3, Warren 4.

GRAHAM EARLE (C. H. Rossham, mgr.): Monmouth, Ill., Nov 22-28, Louisiana, Mo., 29-Dec. 2.

EDWIN ROSTELL (J. Alexander, mgr.): Peoria, Ill., Nov 22-24, Canton 25, Bushnell 26, Burlington, Ia., 29-Dec. 1.

VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Wooster, O., Nov. 22-27, Canton 29-Dec. 4.

DR. JEKYLL AND MR HYDE (Hartigan): Caro, Mich., Nov. 25, Saginaw East 26, St. Ignace 27.

A THOROUGHBRED (Billy A. Griffin's; R. M. Dear, mgr.): Marshall, Tex., Nov. 27, Shreveport, La., 30, Alexandria Dec. 2.

AL. G. FIELD COLORED MINSTRELS (W. A. Junker, mgr.): Boonville, Mo., Nov. 24, Sedalia 25, Nevada 26, Pittsburg, Kan., 27, Parsons 28.

GIBSON-O'MEARA (Basil McHenry, mgr.): Bunction, Mo., Nov. 24, Jefferson City 25, California 26, Fulton 29, Centralia 30, Huntsville Dec. 1, Macon 2.

STEVE BRODIE (Gus Hill, prop.): Indianapolis, Ind., Nov 22-24, Marion 25, Logansport 26, South Bend 27, Chicago, Ill., 29-Dec. 4, St. Louis, Mo., 6-11.

RISING GENERATION (William Barry): So. Norwalk, Conn., Nov. 24, Stamford 25, Mt. Vernon, N. Y., 27, Jersey City, N. J., 29-Dec. 4, Boston, Mass., 6-11.

DATES AHEAD.

(Continued from page 3.)

W. S. HART (John Whiteley, mgr.): St. Joseph, Mo., Nov. 22-24, Leavenworth, Kan., 25-27, Sedalia, Mo., 29-Dec. 1, Boonville, 2, 3, Fayette 4.

OPERA AND EXTRAVAGANZA.

BANDA ROSSA: Lawrence, Mass., Nov. 23, Lowell 24, Brunswick, Me., 25, Lewiston 26, Portland 27, Boston, Mass., 28, Worcester 29.
BELLE OF NEW YORK: Baltimore, Md., Nov. 22-27.
BOSTONIANS (Frank L. Perley, mgr.): Detroit, Mich., Nov. 22-27.
BOSTON LYRIC OPERA: Chicago, Ill., Oct. 25—indefinite.
BROADWAY THEATRE OPERA (A. A. McCormick, mgr.): Montreal, Can., Nov. 22-27.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Sandusky, O., Nov. 23, Cleveland 24, Detroit, Mich., 25, Jackson 26, Coldwater 27, Chicago, Ill. 28, 29.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.
CALHOUN OPERA: Missoula, Mont., Nov. 24, 24, Wallace, Idaho, 25, Spokane, Wash., 26, 27, Ellensburg 29, Portland, Ore., Dec. 1-4, Victoria, B. C., 6-8, Vancouver 9-11.
CIRCUS GIRL: Providence, R. I., Nov. 22-27.
COLUMBIA OPERA (Charles Riggs, mgr.): Kansas City, Mo., Nov. 22-27.
DEVIL'S AUCTION (Chas. H. Yale, mgr.): Cincinnati, O., Nov. 21-27.
DE WOLF HOPPER: Washington, D. C., Nov. 22-27.
1492 (P. J. Kennedy, mgr.): Peoria, Ill., Nov. 23, Bloomington 24, Decatur 25, Aurora 26, Racine, Wis., 27, Milwaukee 29-Dec. 4, St. Paul, Minn., 6-11.
FRANCIS WILSON: Philadelphia, Pa., Nov. 15-27.
FRANK DANIELS (Kirk La Shelle, mgr.): New York city Oct. 25-Dec. 11.
FRENCH MAID: New York city Sept. 27—indefinite.
GIRL FROM PARIS (No. 1; E. E. Rice, mgr.): New York city Nov. 22-27.
GIRL FROM PARIS (No. 2; E. E. Rice, mgr.): Boston, Mass., Oct. 11—indefinite.
GIRL FROM PARIS (Wm. Warmington, prop. and mgr.): Milwaukee, Wis., Nov. 22-27, Madison 29, Dubuque, Ia., 30, Cedar Rapids Dec. 1, Davenport 2, Galesburg, Ill., 3, Peoria 4, Chicago 5-25.
HANLON SUPERBA (Edwin Warner, mgr.): Baltimore, Md., Nov. 22-27, Washington, D. C., 29-Dec. 4.
IN ATLANTIC CITY: Asheville, N. C., Nov. 24.
IN OLD MADRID (Francis Jones; E. D. Shaw, mgr.): Barnesville, Minn., Nov. 24, Crookston 25, Devil's Lake, N. D., 26, Minot 27, Rawe, Mont., 29, Benton 30, Great Falls Dec. 1, Marysville 2, Helena 3, Butte 6-8, Anaconda 9, Phillipsburg 10, Missoula 11.
IN TOWN: Brooklyn, N. Y., Nov. 15-27, New York city 29-Dec. 4, Boston, Mass., 6-11.
JACK AND THE BEANSTALK: Pittsburg, Pa., Nov. 22-27.
KISMET (Frank Norcross, mgr.): Paducah, Ky., Nov. 23, Paris 24, Frankfort 25, Lexington 26.
LILLIPUTIANS: Brooklyn, N. Y., Nov. 22-27.
LOST, STRAYED OR STOLEN (Davis and Whitney, mgrs.): Portland, Ore., Nov. 26, 27.
MADELEINE (Jean H. Williams, mgr.): Bloomington, Ill., Nov. 25, Terre Haute, Ind., 26.
MAXIMILLIAN DICK (Phil Dick, mgr.): Onoka, Minn., Nov. 23, St. Cloud 24, Little Falls 25, Fargo, N. D., 30.
1999 (Sylvester Maguire, bus.-mgr.): New York city Nov. 15—indefinite.
ORIENTAL AMERICA (John W. Isham's): En route through England.
ONE ROUND OF PLEASURE: Philadelphia, Pa., Nov. 8—indefinite.
PRINCESS BONNIE: Steubenville, O., Nov. 25, 26.
SCALCHI CONCERT (Baurne Loeburger, mgr.): Ft. Worth, Tex., Nov. 23, Waco 24, Galveston 25, Houston 29.
THE GEEZER (Donnelly and Girard): Jersey City, N. J., Nov. 22-27.
THE GEISHA (No. 1, Augustin Daly, mgr.): New York city Nov. 8—indefinite.
THE GEISHA: San Francisco, Cal., Nov. 8—indefinite.
TWELVE TEMPTATIONS (Chas. H. Yale, mgr.): New Orleans, La., Nov. 21-27.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Lynn, Mass., Nov. 22-27, Hartford, Conn., 29-Dec. 4, Holyoke, Mass., 6-11.
WALKING DELEGATE (John T. Harley, mgr.): Kennebunk, Me., Nov. 23, Amesbury, Mass., 24, Dover, N. H., 25, Haverhill, Mass., 26.
WANG: Newark, N. J., Nov. 22-27.
WEDDING DAY: Indianapolis, Ind., Nov. 25-27.
WHIRL OF THE TOWN: Chicago, Ill., Nov. 8-29.
WILBUR-KERWIN (W. H. Fullwood, mgr.): Atlanta, Ga., Oct. 25—indefinite.

VARIETY.

ANI'S MONARCHS (Harry Hill, prop. and mgr.): Cincinnati, O., Nov. 21-27.
AMERICAN BEAUTIES BURLESQUE (Bryant and Watson, props.; C. G. Ball, mgr.): Middleton, Conn., Nov. 23, Hartford 24, 25, McKeesport, Pa., 27.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Chicago, Ill., Nov. 22-27.
BOB FITZSIMMONS (Martin Julian, mgr.): St. Joseph, Mo., Nov. 26-27.
BOHEMIAN BURLESQUERS (Louis Robie, mgr.): New York city Nov. 22-27.
BON TON BURLESQUERS: Detroit, Mich., Nov. 22-27.
BROADWAY BURLESQUERS: Providence, R. I., Nov 22-27, Brooklyn, N. Y., 29-Dec. 4, Boston, Mass., 6-11.
CITY CLUB: Brooklyn, N. Y., Nov. 22-27.
CITY SPORTS: Louisville, Ky., Nov. 22-27.
CYRENE BURLESQUE (J. W. Randolph, mgr.): Chicago, Ill., Nov. 14-Dec. 11.
FAY FOSTER: Easton, Pa., Nov. 22-24, Reading 25-27.
HOPKINS' TRANS-OCEANICS (Eastern): Providence, R. I., Nov. 22-27, Lowell, Mass., 29-Dec. 1, Holyoke 2, Manchester, N. H., 3, Nashua 4.
HOPKINS' TRANS-OCEANICS (Western; Robert Fulgora, mgr.): Philadelphia, Pa., Nov. 22-27.
IRWIN BROS.: Washington, D. C., Nov. 22-27.
GAY GIRLS OF GOTHAM (A. J. Hughes, mgr.): Bangor, Me., Nov. 23, Augusta 24, Portland 25, Boston, Mass., 29-Dec. 4.
GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Cleveland, O., Nov. 22-27, Buffalo, N. Y., 29-Dec. 4.
KNICKERBOCKER BURLESQUE: Paterson, N. J., Nov. 22-27.
LANG OPERATIC BURLESQUERS: Erie Pa., Nov. 22-24, Easton 25-27.
LESTER BURLESQUE (Billy Lester, mgr.): Tiffin, O., Nov. 22-24, Akron 25-27.
LONDON BELLES (Rose Sydell; J. H. Barnes, mgr.): Philadelphia, Pa., Nov. 22-27.
LONDON CITY SPORTS (Eastern; William M. Weis, mgr.); Batavia, N. Y., Nov. 21, 22, Geneva 24, Corning 25, 26, Elmira 27, Owego 28, 29, Binghamton 30.
LONDON CITY SPORTS (Western; Wm. M. Weis, mgr.): Cedar Rapids, Ia., Nov. 22-27, Davenport 29, 30, Muscatine Dec. 1.
MANHATTAN CLUB: New York city Nov. 22-27.
MAY HOWARD: New York city Nov. 22-Dec. 11.
MERRY MAIDENS BURLESQUE: Reading, Pa., Nov. 22-24, Carlisle 25, Dayton, O., 26.
MISS NEW YORK, JR.: New York city Nov. 22-Dec. 4.
MOULIN ROUGE (Rider's): Brooklyn, N. Y., Nov. 22-27.
NIGHT OWLS: St. Louis, Mo., Nov. 22-27.
OCTOROONS (John W. Isham, mgr.): Detroit, Mich., Nov. 22-27.
PARIS BEAUTIES (No. 1; Ed F. Jerome, prop. and mgr.): Springfield, Mass., Nov. 22-27, Northampton 29, 30.
PARIS BEAUTIES (No. 2; Ed F. Jerome, prop. and mgr.): Warren, Pa., Nov. 22-24, Jamestown, N. Y., 25-27.
PARIS GOLF CLUB (A; Ed F. Jerome, prop. and mgr.): Johnstown, N. Y., Nov. 22-24, Fonda 25-27.
PARIS GOLF CLUB (B; Ed F. Jerome, prop. and mgr.): Baltimore, Md., Nov. 22-27.
PRIZE IDEALS: Baltimore, Md., Nov. 22-27.
RENTZ-SANTLEY (No. 1; Abe Leavitt, mgr.): Boston, Mass., Nov. 22-27, Providence, R. I., 29-Dec. 4, Jersey City, N. J., 6-11.
RENTZ-SANTLEY (Western): Milwaukee, Wis., Nov. 22-27.
REILLY AND WOOD: Baltimore, Md., Nov. 22-27, Washington, D. C., 29-Dec. 4, Pittsburg, Pa., 6-11.
RICE AND BARTON: Boston, Mass., Nov. 22-27, Hartford, Conn., 29-30, Lowell, Mass., Dec. 1-3.
ROSE HILL: Chicago, Ill., Nov. 22-27.
ROSSOW MIDGETS: Boston, Mass., Nov. 22-27.
RUSSELL BROS.: New York city Nov. 22-27.
SAM DEVERE: Dayton, O., Nov. 22-24, Indianapolis, Ind., 25-27.
TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Philadelphia, Pa., Nov. 22-27.
VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Jersey City, N. J., Nov. 22-27.
VAUDEVILLE CLUB (Weber and Fields): Brooklyn, N. Y., Nov. 22-27.
VENETIAN BURLESQUERS: Albany, N. Y., Nov. 22-27.
WATSON SISTERS: Philadelphia, Pa., Nov. 22-27.
WILLIAM'S OWN: Newark, N. J., Nov. 22-27.
WOOD SISTERS (Everett and Mack, props. and mgrs.): Lowell, Mass., Nov. 22-24, Seymour, Conn., 25-27.

MINSTRELS.

AL. G. FIELD MINSTRELS (White): St. Joseph, Mo., Nov. 22, Lincoln, Neb., 23, Omaha 24, 25, Sioux City, Ia., 26, Council Bluffs 27, Des Moines 29.
DIAMOND BROS.: Albany, O., Nov. 23, Athens 24, Jacksonville 25, Gloucester 26, Corning 27.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
FIELDS AND HANSON: Richmond, Va., Nov. 23, Petersburg 24, Norfolk 25, Newport News 26, Suffolk 27, Wilson, N. C., 29, Raleigh, Dec. 1, Goldsboro 2, Kingston 3, New Bern 4.
GORTON'S MINSTRELS (C. H. Larkin, mgr.): Torrington, Conn., Nov. 23, Litchfield 24, Winsted 25, Lee, Mass., 29, Chatham, N. Y., 30, Coxsackie Dec. 1, Catskill 2.
HI HENRY: New Rochelle, N. Y., Nov. 23, Stamford, Conn., 24, Bridgeport 25, New London 27, Boston, Mass., 29-Dec. 4.
LEON W. WASHBURN (J. M. Wall, mgr.): Ellwood City, Pa., Nov. 23, Sharon 24, Franklin 25.
PRIMROSE AND WEST (Eastern): Harlem, N. Y., Nov. 22-27.
RICHARDS, PRINGLE, RUSCO AND HOLLAND (O. E. Richards, prop.; W. A. Rusco, mgr.): Greenville, N. C., Nov. 23, Atlanta, Ga., 24, 25, Anniston, Ala., 26, Gadsden 27, Birmingham 29, Columbus, Miss., 30, West Point Dec. 1, Aberdeen 2, Winona 3, Greenwood 4, Greenville 6, Vicksburg 7, Natchez 8, Jackson 9, Demopolis, Ala., 10, Selma 11.

CIRCUSES.

FOREPAUGH AND SELLS BROS.: Waco, Tex., Nov. 23, Corsicana 24, Mexico 25, Bonham 26, Temple 27.
WALLACE: Seneca, S. C., Nov. 23, Gainesville, Ga., 24, Atlanta 25, Anniston, Ala., 26, Birmingham 27.

MISCELLANEOUS.

ADAMS TROUPE (R. L. Rend, mgr.): Brownsville, Pa., Nov. 23, Butler 25, Blairsville 26, Evensburg 27, Altoona 29-Dec. 4.
CANADIAN JUBILEE SINGERS: Westerly, R. I., Nov. 23, Wakefield 24, East Greenwich 25, Olneyville 26-28.
CEBORNE (Hypnotist): Altoona, Pa., Nov. 22-27.
COYLE MUSEUM: Hillsboro, Tex., Nov. 22-27.
ELI PERKINS: Reynolds, Ill., Nov 29, Peoria 30, Denison, Tex., Dec. 20, Farmersville 30.
GRIFFITH (Hypnotist): Princeton, Ill., Nov. 22-27.
GUS LAMBRIGGER: Peoria, Ill., Nov. 22-27.
HENRY E. DIXEY: New York city Nov. 15-27.
KELLAR (Dudley McAdow, mgr.): Piqua, O., Nov. 24, Middletown 24, Dayton 25, Sandusky 27.
MCEWIN (Hypnotist): Portland, Ore., Nov. 21-27, Salem 29-Dec. 4.
ROBERT G. INGERSOLL: Lansing, Mich., Nov. 23, Chicago, Ill., 25.
SANTANELLI (Hypnotist; Ego, mgr.): Perry, O. T., Nov. 22-24, Guthrie 25, 30.
SEVENGALA BROS. (Hypnotists; G. V. A. Conger, mgr.): Corry, Pa., Nov. 22-27, Franklin 29-Dec. 4.
THE LEES (Hypnotists; Thos. F. Adkin, mgr.): Roanoke, Va., Nov. 22-27, Staunton 29-Dec. 4, Lynchburg 6-11.
THE SAGES (A. B. McDole, mgr.): Troy, N. Y., Nov. 22-27, Fitchburg 29-Dec. 4.
THE SAYRES (Hypnotists; R. A. Johnson, mgr.): Monongahela, Pa., Nov. 22-24, Canonsburg 25-27, Steubenville, O., 29-Dec. 1, Waynesburg, Pa., 2-4.

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THE FOREIGN STAGE.

PARISIAN GOSSIP.

Tristan De Leonis, a Poetical Tragedy—No Pronounced Successes—Notes.

(Special Correspondence of The Mirror.)

PARIS, Nov. 5.

The most important theatrical event within the last fortnight has been the production at the Comédie Française of Armand Silvestre's drama in verse, Tristan De Leonis. The author's original intention was, according to current report, to write an opera upon the legend which Wagner perpetuated in Tristan et Yseult, but as the playwright developed his idea he decided to make his work a love tragedy, and in pursuance of this plan has dispensed with a libretto and given the drama the music of fine and spirited poetical lines. While the drama does not stir deeply the emotions, and therefore lacks the element of heart interest, it has been pronounced a success because of the clear and forcible way in which the dramatist has handled his material and because of the pleasure the ear derives from the dignified and smoothly flowing lines.

The story originated with the minne-singers and the Knights of the Round Table. Gotfried of Strasburg wrote a poem about Tristan. According to the tale Tristan was a young knight of great valor who led the forces of the venerable Mark of Brittany against Argius, the king of Ireland, and scored an overwhelming victory over him. Silvestre's drama opens with a scene on the coast of Ireland in which Argius, who is an aged monarch, is lamenting his misfortune to the accompaniment of the wild waves, while his beautiful daughter, Yseult, strives to assuage his grief. A skiff is driven ashore in the storm, bringing two strangers, who are none other than Tristan and his faithful attendant, who have been shipwrecked. The aged king, unaware of their identity, receives them kindly, and the daughter cares tenderly for the knight. They fall in love, and Tristan is eager to carry Yseult off. She refuses, however, and Tristan enters a tournament to win greater favor in her eyes. His heroic fighting attracts widespread attention to him, and an English knight recognizes him as Tristan and denounces him to the people, who thirst for his blood. Yseult defends her lover, and Argius pardons him in the name of hospitality and permits him to depart unharmed. As he and his attendant are leaving the sound of trumpets is heard announcing the arrival of couriers from King Mark. They state that their king demands Yseult as his ransom, and Argius is forced to let her go with them. She becomes the wife, in name, of the venerable king of Brittany. He is a second father to her. Tristan's wife discovers Yseult in her husband's arms, and Yseult is sentenced to pass her life in a lonely tower and Tristan is driven from the ranks of chivalry and forced, in a woolen gown, to spin flax like a woman. But his attendant comes to his rescue and procures for him a lance and armor. He sallies forth, and in a battle in which Mark's forces are about to be routed he charges furiously to the head of the line, assumes command, and, by his heroic fighting, turns the tide and wins the day. He is reinstated and honors are heaped upon him. But he pines for Yseult, and drinks a potent draught that will enable him to look upon his loved one again and which will also kill him. The lovers die in one another's arms. This, in brief, is the story as presented by the drama. It drags in places and its interest for the public of to-day is not great, but the poetry of the work places it far above the level of mediocrity and makes it a success from at least the standpoint of art.

There is a belief in Paris that the moment you put the noble red man on the stage you transform him into a Jonah. The introduction of the Indian may have a little, but not much, to do with the non-success of Gentil Crampton at the Athénie. The title of the play means in Parisian slang "the pretty leech." This term is applied to an American girl, Miss Freda, who is madly in love with a young Frenchman, who prefers, however, an opera singer. The young man goes to America to obtain Indians for a sort of circus, and Freda follows him. They are captured, but escape and return to New York. Here the young Frenchman discovers that his singer is willing to return the love of one of the Indian chiefs. The young man is disillusionized and marries Freda. The operetta is funny in places and some of the music is fairly good, but its commendable qualities are not pronounced enough to make the work an emphatic success.

Les Corbeaux, which scored a failure at the Odéon fifteen years ago, has been revived at the same theatre and has scored another failure. The play is too gloomy and too pessimistic in its tone to please the popular taste, or even appeal to the select artistic few. It is "talky" and its realism is narrow, because the colors are all dark. The main idea of the play is furnished by the unfortunate position in which helpless women are sometimes placed by unscrupulous business men, who rob and ruin them. There is nothing inspiring in this theme, nor in the manner of treating it.

A gorgeous and very cleverly concocted review has been put on at the Variétés. It is called Paris Qui Marche, and consists of ten scenes, showing various salient features of Parisian life and parodies of theatrical celebrities.

L. A. H.

GOSSIP OF BERLIN.

Augustin Daly's Visit—Josef Hoffman's Reappearance—Vaudeville.

(Special Correspondence of The Mirror.)

BERLIN, Oct. 31.

Augustin Daly visited Berlin last Thursday to attend a performance at the Lessing Theatre of Hans Huckebein, a play which he intends producing in New York early in December under the title A Lady of Ostende, and which was discussed in a former letter. Mr. Daly was well pleased with the performance, and promised the authors a long run for the piece both in New York and London. At the Lessing Hans Huckebein is testing the capacity of the house nightly, and is pronounced the most successful piece since the days of Honor and Madame Sans Gêne.

Eugene D'Albert has just completed the score of a one-act musical comedy called The Departure. The book is by Count Sporck, author of Ingwelde.

Josef Hoffman, who made a tour of the United States some years ago as a boy pianist, has just made his reappearance in Berlin. Most of the critics here found fault with his technique and manner of interpretation, and the general opinion is that the promise of the boy has not been realized in the man. Personally, I must confess that I have heard many better pianists.

Berlin is at present having its share of music. Professor Joachim is giving a series of concerts with his string quartette. Vladimir v. Pachman, the pianist, gives a concert on the 1st, Madame Lilli Lehman is booked for a concert to-night, and A. Nikisch, formerly of the Boston Symphony Orchestra, is starting a series of concerts with the Philharmonic Orchestra, of which he is now director.

Sardou's tragedy, Theodora, is about to be adapted for opera. The composition of the music will either be undertaken by Saint-Saens or Massenet. It is to be completed in two years and produced here at the Opera House.

New bills went on Nov. 1 at both vaudeville houses. At the Apollo Theatre a new form of picture machine was shown, but failed to come up to the standard set by the American biograph.

The Hengler Sisters are the topliners at the Wintergarten and their neat turn has caught the crowds. The hit of the programme, however, is Thompson and his three trained elephants. This is probably the best act of its kind on this side of the water. The elephants wind up their performance by playing on sleighbells, and as an encore play at tenpins. Thompson, by the way, is a Philadelphian, and has been on this side about ten years.

Alexandre Dagmar and Kara are still big favorites here. Kara has a lot of new tricks for the States, which he will bring over with his new diamond purse and cigar case. Who says there is no money in juggling?

F.

ITALIAN THEATRICAL MATTERS.

Duse's Italian Tour—D'Annunzio's Industry—New Plays and Operas—Interesting Notes.

(Special Correspondence of The Mirror.)

ROME, Nov. 10.

Duse has begun her Italian tour at Trieste on Oct. 20, and continued on to Venice Oct. 31; thence she went to Milan, Turin, Genoa, Florence, Naples, and finally to Rome, where she opens on Boxing Day. Both in Trieste and Venice she made her debut with the Lady of the Camelias, followed by Claude's Wife, and both were preceded by d'Annunzio's A Spring Day Dream. In the Lady of the Camelias, as in Claude's Wife, she perfectly electrifies her audience. We know that she is the only Italian actress who can venture on Claude's Wife, and we have Dumas' own authority for saying that there is not even a French actress who can equal her in the part. She now dresses entirely of white in the Lady of the Camelias, changing only the materials of the dresses. In the last act everything around her is also white. White the camelias dying in their vases, white the bed on which the poor passionate creature is dying, white the pillows on which her aching head is tossing, and white the mantle which she wraps round her fever-racked body. This touch of poetry in the scenery makes the realistic acting of this wonderful artist stand out in bolder relief than ever. Venice being her home, she accepted a banquet offered her by the town authorities, which was quite a departure from her traditional *sauvagerie*. Duse has two generations of artistic blood flowing in her veins. Not only was her father an actor, but her grandfather also was an artist of note. In Venice he was a special favorite, and for fourteen years he acted there during the carnival season. He also wrote several comedies in Venetian dialect, and a parody of Louis XI., in which he was as great in his way as the celebrated Modena was in the tragedy itself. In Padua he played for over twenty-eight years, and built there the Theatre Duse, still remembered by old playgoers. He died in 1854 at Padua, leaving four sons, three of whom followed their father's career. George Duse married an actress, and their daughter married a Vitaliani, whose daughter again is the present actress, Italia Vitaliani, who is thus second cousin to Eleanora Duse. Alexander Duse, the father of our Duse, died in 1892. There are several Duse companies still traveling in Italy.

D'Annunzio's Spring Morning Dream does not please in Italy, though it is presented by Duse. But he is not discouraged, and continues to write with an industry which is equaled only by his fecundity. He has written and writes novels, poems, tales, songs and plays with a rapidity which is positively marvelous. Sarah Bernhardt is rehearsing one of his newest plays, and Duse is to give it in Rome during her Christmas visit to us. He is also engaged on five new novels, each one taking the name of a flower, as Rose, Lily, Poppy, etc. He has moreover nearly finished two more plays, Iron, and Laura. Then, as if these were not enough, he is writing three mysteries—Persephone, Adonis, and Orpheus. Perhaps none of these may ever reach America, but one at least, The Dead City, will no doubt be seen in England, the right of translation being already granted. Italian authors are coming to the fore, I see. Bracco's Faithless has been bought by Julia Arthur, and a German syndicate has acquired the rights to all Ferrari and Torelli's works. Jacobs and Lindau are to translate them, which means that the work will be well done.

On this side of the Alps we have Giovaznoli, the author of Spartacus, who is writing a new historical drama on an episode of English history. He is writing it in collaboration with an eminent English writer. We have had a new play by Calvi. It is in verse and in five acts. Julia is its title. Julia is the daughter of Augustus, and the whole play deals with ancient Roman history, including Cleopatra, Horace, Ovid, Livia, Tiberius, etc. Julia is presented as the most depraved woman of that depraved period, and at the end we see her, maddened with wine and vice, dancing semi-nude in the Forum. Like Trilby, however, she becomes disgusted and ashamed of herself, and has a return to modest honesty. I need not add that Julia has many lovers, from whom she conceals her identity, and they do not guess it.

Augustus is represented as a hypocrite. Ovid is shown as in love with Julia, and Livia is a caricature. Tiberius is a mere shadow in the play, and Cinna is a conspirator in the first act, a lover in the second, nothing in the third, drunk in the fourth, and Julia's lover in the fifth. For her he becomes pirate and defies the elements in order to save the woman he loves. Far would he carry her to live forever a life of love with her. But she dies of passion in his arms, after having been poisoned by her persecutors. Cinna is crushed with despair, swearing to remain ever faithful to the memory of the only woman he had ever loved, and who was only fifty-three years of age. Such is Julia.

Ernete Novelli the Great has revived an old and celebrated play, The Banker, but it does not please modern taste. I should like to know what does! French plays are now making failures wherever played, excepting old celebrities. German plays fail, historical plays fail, farces fail. What are managers to do? They are at their wits' end to find something with any money in it. Curiously enough, the only plays which do not fail, and which alone can fill a theatre, are Shakespeare's plays. Italians have a passion for Shakespeare, and no Italian actor thinks he is confirmed in his art until he has played Hamlet.

I have often been asked if there are any dramatic schools in Italy. One was inaugurated in Turin a short while ago, and is directed by Signor Bassi and Signora Maria Laetizia, who have already given seventy-two pupils to the stage.

Apropos of new plays, though I am traveling out of Italy to find it, one has lately been given in Vienna which was written nearly one thousand years ago. It is called The Sin and Penitence of Mary, Niece of the Hermit Abraham. The writer was Sister Roswitha, who lived in 950 and belonged to the Benedictine Sisterhood of Gandersheim. The play has a prologue written by Saint Ildegarde in the twelfth century. This is said to be the first play written by a woman.

The following episode also occurred out of Italy, but it is so pretty I must mention it. It happened in Madrid to the author and composer of the popular burlesque of The Three Thieves. Being in Madrid not long ago he was robbed of his portafoglio, containing several bank notes and his portrait. The thing made a noise in the papers, and a few days later the maestro received a letter and everything that had been taken from him. The letter said: "Dear Master, It was by mistake that one of our companions robbed you of your portafoglio. We saw our error when reading the notice in the papers, and the council of our corporation has ordered that the error be repaired. We return, with many apologies, everything that was taken from you, and be assured that the mistake will never be repeated. Your photograph we keep. It will have a place of honor in our meeting room. Our Corporation of Madrid pickpockets will never forget the public homage which your genial operetta has done for it.

"LOS TRES RATAS."

Los tres Ratas are the three pickpockets in the operetta. This is similar to the experience of Garzia among the Pyrenees brigands.

And now back to Italy. Here are the titles of a few of our coming new operas: Militza, by Anzoletti; Paron Giovanni, by Castracane; Anthony, by Norsa; Le Vergini, by Luzzi; Christopher Columbus, by Llanos, and Iris, by Mascagni. This last is in three acts. The first scene represents a Japanese landscape in a fog. Gradually as the sun appears the fog disappears. Mascagni says that he studied the music for this scene for months and months before he could satisfy himself. The parts which most please those who have already heard the opera, are precisely this introduction, all the choruses of the girls who are washing at the torrent, and the dialogue amid the flowers. This new Japanese opera by Mascagni has made a great stir, and many managers are already trying to secure it for their theatres.

Mascagni, who, as you know, was recently reported to be a suicide, is looking remarkably well, and not at all like a man ever likely to kill himself. He is much stouter than he was, which is natural, as his fasting days are over.

Fregoli promises to pay Rome a visit next Lent, and will appear at the Costanzi Theatre during his stay. If I remember rightly, it was THE DRAMATIC MIRROR that first made Fregoli known outside Rome. Duse also owes her friendship with America to THE MIRROR through your humble

S. P. Q. R.

AUSTRALIAN NOTES.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Sept. 1.

The next production at the Melbourne Princess' will be A Royal Divorce, by The Prisoner of Zenda company.

In Adelaide The Sign of the Cross and The Prisoner of Zenda have been very successful.

Alfred Dampier's farewell appearances in Robbery Under Arms have caused the Sydney Lyceum to be crowded nightly.

John I. Burke has joined the forces of Williamson and Musgrove, and will probably take the place of George Lauri.

Harry Paulton and Alma Stanley are in Brisbane.

This year Sydney will have three, if not four, pantomimes, Melbourne two, and Brisbane, Adelaide and Perth one each.

W. E. H. Terry is suing Frank Thornton for breach of contract. Damages are laid at £1,500!

George Reynolds opens shortly at the Sydney Royal.

Sydney has three cheap theatres—12 cents, 24 cents, and 48 cents—the Lyceum, Opera House, and Standard; also the Gaiety, 12 cents.

Sydney Deane's Comic Opera company is doing well in the Queensland capital.

Frank Thornton has successfully revived Sweet Lavender at the Melbourne Bijou.

Henry Bracey's Comic Opera company is recouping past losses in Western Australia.

Ada Juneen's Burlesque and Comedy company is in Tasmania.

Pollard's Comic Opera company is to have a season in Sydney.

Lily Dampier is to have a benefit at the Sydney Lyceum.

George Darrell is said to have cleared $2,500 in ten weeks in Western Australia.

The Broughs are completing their farewell tour in New Zealand.

A dramatic company is endeavoring to restore the fortunes of the Melbourne Alexandra.

Wallace Brownlow, the baritone in several of the Gilbert-Sullivan operas, is keeping a hotel in Western Australia.

Maggie Moore will shortly open at Melbourne.

Bland Holt declares he is "winning all along the line" in New Zealand.

Dan Barry and his company are in the Victorian provinces.

At Duty's Call is to be produced at the Sydney Lyceum.

Ernest Shand and Agnes Willoughby have to leave Sydney shortly for London to fulfill important engagements.

George Rignold's new leading lady is Lilian Wheeler, a young Australian.

Lily Post is in Western Australia, "resting."

The biograph, one of the leading attractions at the Sydney Palace, is now being exhibited in Brisbane.

Edgar Granville is to revisit Australia next year.

The Selbinis will shortly return to London.

Hugh I. Emmett, formerly of the Elsie Adair company, is at the Sydney Palace.

Hudson's Surprise Party is doing well in Adelaide.

Carl Hertz is said to be clearing from $2,000 to $3,000 weekly in Western Australia. He was offered over $5,000 for twelve nights at Kalgoorlie.

The Banvards are in Western Australia, as is Alice Leamar and a lot of others.

Vivianne Dagmar, one of the stranded members of the Este Adair company, was recently benefited in Sydney.

The Flying Jordans are in New Zealand.

Harry Coghill and his variety company are in the Victorian provinces.

The Fitzgerald Brothers commence a new Australian tour with their circus at Albany, Western Australia.

Professor Bristol's "Equescurriculum" enjoyed good business in Sydney.

Virgie Vivienne is in Western Australia.

George Welty is having a short but prosperous season with the Corbett-Fitzsimmons veriscope at the Sydney Royal.

JOHN PLUMMER.

THE CALLBOY'S COMMENTS.

There was a story in a recent number of THE MIRROR about an actor cat up at Rome, N. Y., which made a comprehensive but unexpected hit in a performance of Esmeralda. A kind friend has sent me a clipping from an Albany paper announcing that the Rome feline does not deserve to be classed with Jim Kelley's cat, which, it appears, made a hit at the Albany Press Club's performance of Pinafore. Says the paper: "When the chorus 'Silent be, it is the cat" came, the Kelley cat was discovered ascending the ratlines. It took its cue every time, and there was much wonder thereat. It afterward leaked out that Jim had a dead sparrow as bait, which he caused to be pulled up the rope ladder just ahead of the feline."

It is pleasant to me to remark these evidences of the dramatic ascendency of the cat. I have been ever a fervent admirer of the feline tribe. Two cats are among the most precious props of my household, and I should like to bet that either one might make a great hit on the stage. They have many traits of the successful player—look well, have strong voices, don't mind late hours, and proceed through life with a calm indifference to me precisely like that of more than one player for whom I've done a good turn. The horse drama and the dog drama are no longer novel. The Cat and the Cherub has given a grateful lift to the cat drama.

J. E. Hurst writes to relate the following funny story: "In a New England town," says he, "I was approached by a young man with managerial aspirations. He said he was thinking of putting a 'troupe' on the road, as his sister was a 'putty good dancer.' He wanted me to give him a list of towns through Pennsylvania and Ohio. I told him to get a MIRROR and he would find the largest and best of the cities in the Pennsylvania and Ohio correspondence, from which he could select a route by map, write to managers for open time, and no doubt he would hear from them submitting time and terms. That evening he called at my hotel and said he had got a MIRROR, and had 'taken them Pennsylvania towns in the list,' but he 'thought some of them jumps was pretty long, especially that one from Easton to Uniontown.' I explained that the towns were not listed as companies usually played. The correspondence should be arranged so that young managers have short jumps. They are using THE MIRROR as a booking sheet."

"A Fool of France" sends a postal card, dated "New France," bearing this Frenchy list: "A Soldier of France, A Cavalier of France, A Gentleman of France, A Hero of France, A Ward of France, A French Marquis, The French Maid, and the French Sisters." There was no comment, but I infer that the writer thinks the thing is being overdone. He forgot the French Repertoire company and T. Henry French.

Another postal card correspondent inquires: "Kindly give me your opinion of taking Ten Nights in a Barroom through the country in one-night stands only, with a first-class company and elegant paper. Do you think it would draw?" If the title were changed, and the play rewritten, I should say it might, although I have no money to risk on it. My recollections of the play are dire in the extreme, and I remember that, so far from acting upon me as a prohibition argument, it drove me precipitously to several drinks. But I believe that there are persons who have never seen Uncle Tom's Cabin, and this class might be led to patronize the proposed revival. I must decline, however, an offer of engagement with the company. I am too much of a realist to trust myself in Ten Nights in a Barroom. Let me remain content at about half past nine on the ninth night.

John Watson, dramatic editor of the Brenham, Texas, *Banner*, sends along an advertisement from that paper announcing "the distinguished comedian, Thomas W. Keene," and puts the blame on the compositor. Mr. Keene must have foresworn tragedy and jumped into comedy to cheer up the yellow fever contingent. Farce-comedy authors should hail with joy this accession to the ranks of the light and frivolous.

A second Texan gem is a Fort Worth playbill, contributed by a kind reader, and heralding Katherine MacNeill's Columbia Opera company in "Said Pshaw." Richard Stahl, please write. Then there has come a Montana programme sporting this quaint injunction: "All ladies under forty-two years of age are politely requested by numerous friends of theirs and patrons of this theatre to remove their hats." And a third beauty, submitted by a thoughtful one, is the letter head of a New Hampshire playhouse which is "acknowledged to be the safest two or three night stand in all the East—plays to first-class lady audiences."

But one need not go out of this joyous metropolis to find queer things in print. A portrait of William Gillette, displayed in a Broadway shop window, is labeled "Robert Gellet." Down at Proctor's the other week Lizzie B. Raymond was billed as "the cheerful comedy." The programme of a current farce-comedy still contains the name of a member of the cast who died a month or more ago. And the *Herald*, in its "spread" on the opening of the new Astoria Hotel by John Drew and others, observed: "The boxes were all filled, and the handsome chairs were all taken by elegantly dressed people." This last I give for the benefit of professionals who may visit the new hotel, and who may care to know the right thing to do. When the Waldorf was opened there was a lot of talk about persons who went away with cutlery, but that occasion wasn't a marker to the latest. Imagine the spectacle of all those elegant dresses solemnly filing out into the night, each taking a handsome chair! I haven't dared to visit the Astoria lest, upon my retreat, I should be held up and searched to see if I had not a chair about my clothes.

THE CALLBOY.

A TWELFTH NIGHT SOCIAL.

The Twelfth Night Club held its monthly social at 23 West Forty-fourth Street last Tuesday with an excellent programme, and Richard Mansfield as the guest of honor. Mrs. Mansfield was present, too, and the other twenty ladies there admired her gown nearly as much as they did the characteristic, complimentary, mock serious speech of her famous husband.

The evening was enjoyable in every way. Mary Penfield, who sailed for London Wednesday, Lavinia Shannon, and Martha Birney were the hostesses, and Fielding Roselle acted as chairman of music.

On the programme were Martha Minor, soprano, who pleased so well that she was obliged to respond to five encores, and Grace Hoyt, violinist, whose execution of the Prize Song from Die Meistersinger was applauded.

Plays with printing to lease, from $5 a performance up. Send for list. Berg's Dramatic Bureau, 1432 B'way, N. Y.

The Mirror in Philadelphia.

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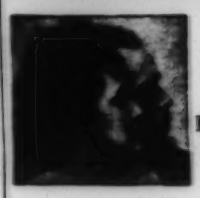

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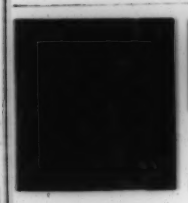

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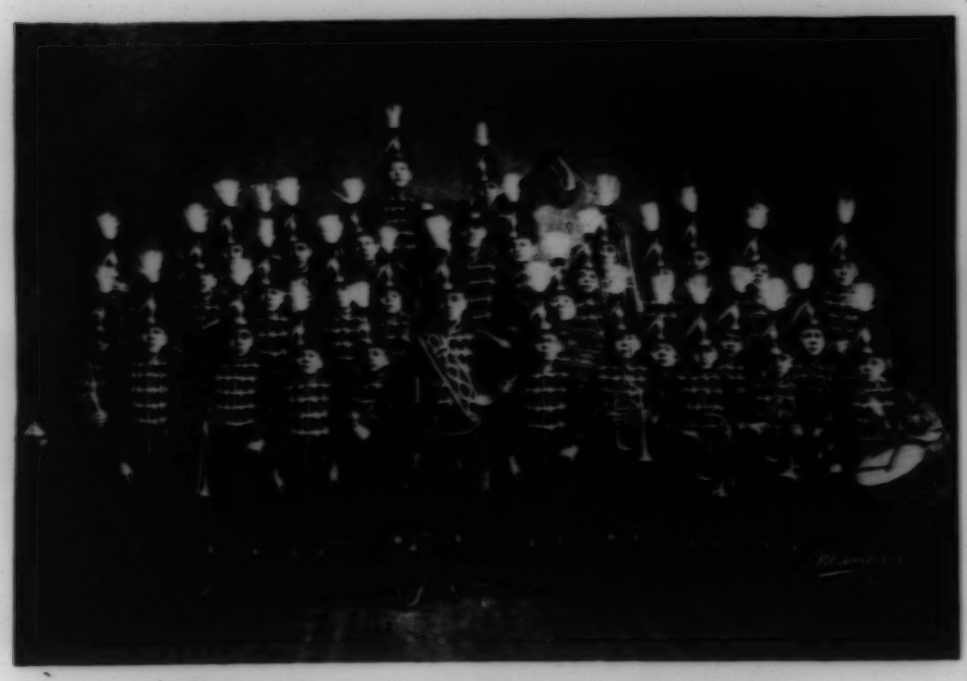

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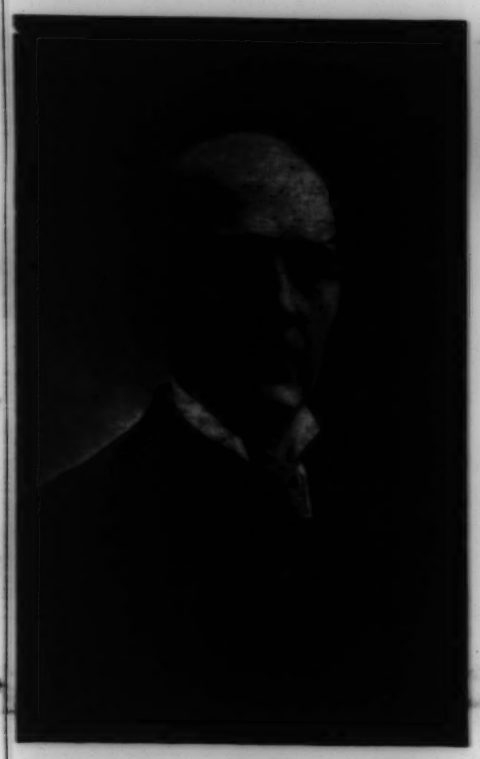

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